DOCUMENT RESUME

ED 033 124 24 TE 001 552

By-Purcell, Edna Jean
Interdisciplinary Arts and Humanities Programs and Cultural Centers for Elementary Schools, Title III. Final Report.
Ball State Univ., Muncie, Ind.
Spons Agency-Office of Education (DHEW), Washington, D.C. Bureau of Research.
Bureau No-BR-8-E-149
Pub Date Aug 69
Grant-OEG-5-9-245149-0041-010
Note-272p.
EDRS Price MF-$1.25 HC-$13.70
Descriptors-Anthropology, College Role, Cross Cultural Studies, Cultural Context, Culture, *Elementary Education, *Evaluation Methods, Financial Support, Fine Arts, History, Humanism, *Humanities, *Humanities Instruction, *Interdisciplinary Approach, Literature, School Community Relationship, Self Concept, Values

This study, funded under an ESEA Title III grant, evaluates the current practices and problems of interdisciplinary arts and humanities programs in the elementary school. Involved in the study were all Title III Arts and Humanities and PACE programs, selected educators influential in the development of interdisciplinary studies, and selected elementary school programs not funded under Title III. Information was obtained from literature of the programs, observations of the projects, interviews, personal correspondence, and questionnaires. The role that higher education played in innovative interdisciplinary programs was particularly noted. Other major problems on which information was obtained were those involving personnel; school-community relations; financing; curricular planning, content, and operations; availability and use of facilities, materials, and human resources; and teacher education. On the basis of the data collected, guidelines were suggested for planning and maintaining an interdisciplinary program. (An extensive bibliography and appendices analyzing over 140 interdisciplinary programs are included.) (JB)

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OE/BR

Final Report

Project No. 8-E-149
Grant No. OEG-5-9-245149-0041 (010)

INTERDISCIPLINARY ARTS AND HUMANITIES PROGRAMS AND CULTURAL CENTERS FOR ELEMENTARY SCHOOLS

TITLE III

Edna Jean Purcell

Ball State University

Muncie, Indiana

August 1969

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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Office of Education
Bureau of Research

TE001552

ACKNOWLEDGMENTS AND DEDICATION

Many people have made contributions of their time, efforts, knowledge, and of themselves to this study. The members of the graduate committee, Dr. Maurice Imhoof, Dr. Jack E. Reak, Dr. Betty Wallace Robinett, Dr. Helen H. Sornson, and Dr. William F. Wakeland have been encouraging, helpful, and understanding. To Dr. Ruth J. Hochstetler, the committee chairman, the author feels a particular sense of gratitude for her constant supportive role in bolstering morale and facilitating understanding throughout this study.

Members of the Ball State University Department of Research who have been helpful include Mr. James Johnson, Dr. Richard C. McKee, and Dr. Ebert L. Miller. Their efforts have been appreciated.

Without the assistance of the many people in the Title III innovative programs and of many other educators, the dimensions of this study would have been limited. Project directors and coordinators with their staff members have been most generous in their contributions to the study. A very special thanks is due to all educators whose names appear in this study for their interest and for their assistance.

Finally, in appreciation and dedication to Dave, Steve, and Pam, my children, is expressed this thought: in all of their creative ways, they have been a constant inspiration, challenge, and encouragement from the conception to the completion of this study. They have shown me, as they also have tried to show their various teachers and professors, that traditional education is not enough to meet the human needs of today's individual students.

E.J.P.

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CHAPTER I

INTRODUCTION

Background of the Problem

In the contemporary age of technology and changing significance of media, it is vital that children study the most important ideas about human beings in a humanistic context, as contrasted to a purely social or scientific one. The dehumanizing influences of technology and scientific developments have led to increased recognition of the need for humanism, to deal with people problems in contemporary life, and to examine humane values in an increasingly technological and violent society. Humanistic experiences and orientation, involving imaginative insights, nurture understanding of the human condition. The human condition is the essence of the humanities.

Since the flight of Sputnik in 1957, there has been much urging for elementary and secondary schools to intensify the focus of attention on the study of sciences and mathematics. During the past five or six years many educators have realized that the great emphasis given to these areas of education has pointed out a parallel need to re-examine the arts and humanities offerings in the schools. There also is a need to recognize the inter-relationships among the scientific and the humanistic disciplines.

The humanities deal with the multi-dimensions of man in his search for meaning, value, and order in his large and small environments. In the humanities, man considers the human condition and the search for self in the context of the physical and of the spiritual. The humanistic cluster deals with those areas of meaning which help man to understand himself in his limited and in his more expanded human experiences. It provides a perception of man's experiences in universal circumstances that are spatial and temporal. Multi-sensory involvements in the humanities are both affective and cognitive. Humanities experiences are aesthetic, intellectual, sensory, and ethical.

Arthur W. Combs has assessed the need for humanism in these statements.

> The problems we face today are human ones which do not respond to the accustomed ways we were brought up on. We live in a world where humanism is not just a nice, polite sentiment, but an essential for survival. Little by little people are recognizing this, and a great new humanistic movement is growing among us. Our struggle to humanize the schools, it seems to me, is but a single expression of this great force applied to education.[1]

Following a long period of time during which man struggled to control his world, he now has created a world that can provide for the physical needs of all people.

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[1] Arthur W. Combs, "Curriculum Change and the Humanist Movement," Educational Leadership, XXIII (April, 1966), 527.

> The net effect of all our advances in physical science has been to make us utterly dependent on the good will of fellow human beings everywhere. . . . Human values, beliefs, understanding and concerns for themselves and each other have come center stage as the major issue of our time.
>
> The dignity and integrity of man and the importance of the human spirit is no longer a pleasant concept advocated by theologians. It is a pressing necessity for all of us. We have given to every man such cheap and available power for good or evil that we must be able to count on his good intentions and respect for human life. It is a necessity . . . that a great humanist movement is afoot in the world today.[2]

In the recent past there has been greater effort outside of education toward humanism than there has been within the curriculum planning of the education system. The efforts at reform sometimes have been helpful but more often solutions add to problems.

> Few solutions offered have dealt with human aspects of learning. Worse still, the pressure of more and more content, organization, or slick new methods of presentation has produced in many educators, themselves, a preoccupation with objective nonhuman aspects of teaching.[3]

Increased efforts along the traditional lines do not produce humanizing results. Combs believes that the solutions to people problems, which are now so great, lie within the discovery of meaning. Additional information is not needed. "Our failure is . . . in not helping them

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[2] *Ibid*., p. 528.

[3] *Ibid*., p. 529.

[students] discover the meaning of information so that it makes a difference in their behavior."[4] Meanings of ideas and relationships, learned through the process of personal discovery, have humanizing effects.

Increasing realization of the importance of the humanities during this decade is being brought into focus by several influential organizations and vehicles of educational emphasis. The John Hay Fellows Program, supported by the Ford Foundation and directed by Charles R. Keller, promotes education of teachers who will be capable of working in the innovative humanities programs.

The Association for Supervision and Curriculum Development recognized the importance of teaching the humanities as "the most human of all studies." An invitational conference was held in 1965 and was entitled "The Role of the Humanities in Current Curriculum Development." The conference aimed at examining the contributions to be made by each of the cluster of disciplines included in the humanities. Participants representing private foundations and a wide range of educational institutions worked in small groups, on panels, as individuals, and in large groups, to assess the needs for humanities programs in the schools. Suggestions were made for ways to implement such programs. Potentials for their being put into innovative operation were discussed.

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[4] Ibid.

The action taken by the United States Department of Health, Education and Welfare to establish the National Foundation on the Arts and Humanities is other evidence of the heightening interest in the trend. Legislation favoring this area of education included funds for school-community programs as well as assistance for individuals in smaller projects of research in the fields of arts and humanities.

The Commission on the Humanities was successful in the establishment of the National Foundation for the Humanities. The importance of the humanities and for organizations to promote their cause was stated in the report of the Commission.

> The humanities are the study of that which is most human. . . . They not only record our lives; our lives are the very substance they are made of. Their subject is every man. We propose therefore, a program for all people, a program to meet a need no less serious than that of national defense.[5]

Barnaby C. Keeney, chairman of the National Endowment for the Humanities, presents reasons for the support of emphasis on arts and humanities.

> The humanities and arts are of central importance to society and to individuals because they both express and shape our thoughts. They give us the beautiful to see and tell us what to look for. The development of thought reflects institutions and circumstances that are shaped by ideas. Our relations to one another and to society are formed and determined by what we know and think. We use knowledge as we are able to express it in words and other means. Only through the best

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[5] Barnaby C. Keeney, "Why We Need a National Humanities Foundation," The Saturday Review, March, 1965, p. 58.

> ideas and the best teaching can we cope with the problems that surround us and the opportunities that lie beyond these problems. Our fulfillment as a nation depends upon the development of our minds, and our relations to one another and to our society depend upon our understanding of one another and of society. The humanities and arts, therefore, are at the center of our lives and are of prime importance to the nation and to ourselves.[6]

Since 1966 the National Council of Teachers of English has conducted an annual Humanities Conference. Involved in the 1966 conference, which was directed by Albert H. Marckwardt of Princeton University, were outstanding leaders from the various levels of education. The objective was that of exploring questions involved in the teaching-learning of the "most human of disciplines." Sensing the trend toward humanistically rather than socially oriented education materials, the focus of attention was on the possibilities of demonstrating relationships among the various aspects of humanities disciplines.

Alice J. Keliher, an elementary education leader from Wheelock College at the humanities conference, said the humanities present "a picture of, an understanding of, and an attitude toward what man is, has created, has done, and wants to become as a human personality."[7] Prerequisite to a depth of material or content for a program is "a depth of soul, a strength of fibre." This is a challenge to the humanities.

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[6] Ibid., pp. 69-70.

[7] Alice J. Keliher, "The Humanities and the Elementary School," in Literature in Humanities Programs, Albert H. Marckwardt, director, at the National Council of Teachers of English-Humanities Conference, Fall, 1966 (Champaign: National Council of Teachers of English, 1967), p. 43.

Recognition of the role of the arts and humanities in general education for the elementary child is emphasized in such programs as that sponsored by the John D. Rockefeller III Fund, at University City, Missouri. When visiting the program in Missouri in April, 1969, John D. Rockefeller III commented that "the key to a program like this is the teachers."[8] In this program

> . . . present units and topics in academic subjects are being rethought and reframed to provide for learnings that maintain the integrity of the disciplines but juxtapose or interrelate them when theoretically and substantively sound.[9]

There are indications that many of the most recent efforts in interdisciplinary elementary education are moving toward the elimination of the lines of disciplines, going beyond the arts and humanities groupings, putting the primary focus on non-fragmentation or unity within the teaching-learning processes. Such a direction can lead to greater involvement of the individual with his fellow humans and with his environments.

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[8] "Rockefeller Visits Here," St. Louis Post-Dispatch, April 17, 1969. (Page number unknown)

[9] Glenys G. Unruh and Stanley Madeja, "The Arts in General Education: An Interrelated Approach," Educational Leadership, XXVI (April, 1969), 647.

This study deals with interdisciplinary arts and humanities programs developed for use in elementary schools. Two general ways of implementing these programs are being examined. As explained by the United States Office of Education, these have two distinct but related activities: innovative and exemplary programs and educational service centers.[10]

At the elementary school level, as in higher levels of education, there is a need for personal involvement through feelings, actions, and thoughts in the search by universal mankind for meaning, value, and order in his world. Breaking the dichotomous and fragmented curriculum that is too familiar, interdisciplinary humanities studies provide a basis for every child to relate to his world at many levels, ranging from personal to global in scope.

Interdisciplinary studies in secondary schools have become increasingly widespread. However, the need for children to have earlier and continuing involvement in this kind of experience becomes increasingly important as experiences once considered appropriate for the mature individual gradually are met and become more commonplace at an ever younger age. Multi-media, the shrinking world, confrontations on all sides, and increased violence intensify the very young child's need early in life to find his identity with self, with others, and with his total environment. It is this kind of educational process in which the interdisciplinary humanities experiences seek to provide involvement.

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[10] U.S., Department of Health, Education, and Welfare, Office of Education, A Manual for Project Applicants and Grantees: Title III Elementary and Secondary Education Act (Washington, D.C.: Government Printing Office, 1967), p. 4. (Hereinafter referred to as Manual for Project Applicants and Grantees)

In the new humanities programs content emphasis seems to be more contemporary than historical. Human problems and relationships, expressed through the media available to people now provide focal points of interest. Experience may be vicarious or through involvement in a choice of many media. Most programs seem to be innovative, rather than a reorganization and "rehash" of traditional materials and information.

If the humanities program is to serve a purpose, it must contribute as much as possible to helping humans solve problems as well as fostering positive relationships and insights. This places a tremendous responsibility on the teachers who work in the programs and has strong implications for teacher education. Not only do teachers need interest in, understanding of, and sympathy for the arts and other expressive disciplines, but they need to sense the basic structure of sociological anthropological, psychological, and philosophical concepts. Being able to see relationships in these areas, to make generalizations, and to synthesize from related areas seem to be abilities needed by those who are to administer and teach successful integrative programs.

The approaches, the content, and the objectives in the newly developing humanities programs vary. Organizational patterns and community involvement are unique. However, common concern indicates the need for human understanding of human problems. Educators involved in interdisciplinary experiences seem to exert personal effort to work in a unified and unfragmented manner. They seek to facilitate among the teaching-learning community the interdependencies and interrelationships (a) of environments and personal expression; (b) of human problems and the expressions of those problems; (c) of environments and of styles of living, of learning, and of being; (d) of styles of living and of human expression; and finally, (e) of the interrelationships of human expression and of human problems. The network of the human condition is the substance of interdisciplinary studies. Multi-dimensional relationships are the essence of humanistic experiences.

Robert Ulich describes those interrelationships, involving the various disciplines of knowledge as resting on the circumference of a circle.

> Each of them exists in its own right, has its specific topic, method, and purpose, and extends its research into different expanses of the ever-widening universe. Yet we also sense a deep inner unity.[11]

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[11] Robert Ulich, ed., Education and the Idea of Mankind (New York: Harcourt, Brace and World, Inc., 1965), p. 270.

The systems of inquiry are interconnected within the expanse of existence, as Ulich explains.

> None is completely without some relation to the others. For through each of them runs the thread of rationality and logic, which is one and the same in spite of all the differences. Furthermore, the old separation of subject matter has broken down. Each scholarly interest discovers ever-new relations to so-far-distant areas of study. It is a paradox. The greater the expanse, the greater also the sense of affinity and the need for mutual help. Every creative scholar lives today in a painful and at the same time joyful dilemma. He cannot cultivate his own field without borrowing seeds from other fields that are not really his own.[12]

Humanity or mankind is at the center of the realms of meaning or of the systems of inquiry.

> . . . mankind with its endless curiosity about itself, its nature, and its purposes, and its sense of togetherness despite all its conflicts. . . . And there is no scientific discovery that, through its proper or improper use, will not eventually elevate or degrade all of us.[13]

In considering the relationships of man with the disciplines and with his environments, it is useful to think of this model or metaphor not as flat circles on a flat circumference, but as multi-dimensional, in globular form, wherein infinite relationships exist and are newly discovered. It is these interrelationships with which Ulich, Phenix, and other scholars are concerned.

With the realization and recognition of interdependencies in human existence, the possibility is opened for a return to simplicity. A minimum of fragmentation in content material within the curriculum and a maximum of involvement in educational processes in which the student can identify himself and his roles in his aesthetic, physical, and social environments seem to be a move toward simplicity and relevance in education. A common denominator in this effort to break the barriers of the disciplines is indicated in a desire to relate the process involvement of education more significantly to life involvements of the students, of the teachers, and of others in the community. It is a "being-thinking-doing" education rather than an orientation toward discipline content.

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[12] Ibid., p. 271.

[13] Ibid.

Statement of the Problem

The purpose of this study is to examine, describe, and analyze the status of elementary school interdisciplinary arts and humanities programs which are funded by Title III, through the Elementary and Secondary Education Act of 1965. The projects are identified by the United States Office of Education as "Cultural Enrichment Projects."[14] An attempt will be made to determine how each program meets specific local community or area needs and objectives.

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[14] U.S., Department of Health, Education, and Welfare, Office of Education, Cultural Enrichment Projects (Washington, D.C.: Office of Education Division of Plans and Supplementary Centers, 1968). (Hereinafter referred to as Cultural Enrichment Projects)

The programs seem to be of increasing prevalance. There are indications that they not only serve as a balance with science and mathematics in the curriculum, but they are also proposed to be an integrating force for humanizing and increasing relevance in all areas of elementary education.

The study includes the incidences of, the practices used, and the operational and procedural problems involved in representative programs. The collected data will be used to formulate guidelines appropriate for the organization and administration of an interdisciplinary program, incorporating sufficient flexibility of administration so that the program may be readily adjusted to identifiable needs of a particular community.

Definition of Terms

For the purposes of this study, these terms are used with rather specialized meanings:

Incidences. The incidences of programs refers to their operational existence in terms of place or area served, cultural characteristics and ethnic groups of the population, extent of the population served, the related needs of the population, and the philosophy and/or local objectives of the program.

Practices. The practices include such organizational and operational procedures as the themes of organization, multi-disciplinary aspects of the program, community involvement, services rendered, personnel involved, facilities, teacher education, learning situations provided, colleges and universities involved, evaluation procedures used, functions of the program, teacher-student grouping plans, articulation within the program, and scheduling of programs.

Problems. Unique problems which may arise in the planning and operational procedures of the programs include (a) complexities, difficult to solve; (b) involvements reaching a stalemate or limiting the effectiveness of the program; and (c) inexpediencies or inadequacies of the program.

Interdisciplinary Programs and Projects. The term interdisciplinary is used interchangeably with the words multi-disciplinary and cross-disciplinary. The term is used to indicate the devaluing of disciplinary boundaries and barriers. Hopefully this will approach a condition in which the importance of content of specific disciplines is replaced by contributions from two or more disciplines, each having a common interest and contributing to a mutual problem or concern at a given time.

The terms programs and projects are used synonymously.[15]

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[15] See page 16 of this study: "Delimitations." Item three characterizes programs or projects, as stated by the U.S. Office of Education.

Human Ecology. This term means the totality of roles, patterns of dependencies, and interrelationships of man in his natural and social environments.

Humanities. The term humanities includes those areas dealing with the multi-dimensions of man in his search for value, meaning, and order in his inner and outer environments. By this definition, humanities cannot have identical implications for all people. Response to the humanities is subjective as well as objective. Humanities experiences are aesthetic, intellectual, sensory, and ethical. A highly significant aspect of the humanities as it is used in this study is the interrelationships of man with man and of man in and with his many environments.

Humanistic. Humanistic treatment or method deals subjectively with the affective and the cognitive domains, referring to the human being's search for beauty, for identity, and for purpose. This contrasts with scientific, which is objective in nature and can be measured precisely.

Delimitations

(1) This study is limited to a description and analysis of the incidences, practices, and operational and procedural problems of the representative programs. Evaluation is limited to statements found in the literature of the programs and to those made by representative personnel in interviews and in questionnaires.

(2) Although many other elementary school interdisciplinary programs are now operational, this study is principally of those which are included in the 1966-67 Title III funding under Supplementary Centers and Services of the Elementary and Secondary Education Act of 1965.[16] This limitation is necessary because of the length of time involved in making the programs operational, in submitting progress reports, and in evaluating the programs.

(3) In A Manual for Project Applicants and Grantees, the U.S. Office of Education states "The PACE program will include two distinct but related activities: Innovative and exemplary programs and educational service centers."

> Innovative and exemplary programs are intended to promote the utilization of new knowledge and techniques in schools, and to encourage creative attempts to improve educational practice in local situations. It is anticipated that PACE projects normally will engage in one or more stages of the innovation process which will result either in the introduction of a specific improvement or in the demonstration of an exemplary program.
>
> Educational service centers are area facilities (organizational and physical) established for the purpose of planning, coordinating, and/or providing basic educational programs and services to students . . . and adults in a group of communities. Centers may facilitate creative educational change by stimulating activity in all stages of the innovative process; and by serving as a communication link in a network to identify and solve educational problems and to disseminate information about innovative and exemplary programs.[17]

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[16] An exception to this limitation is explained in Chapter III, "Procedures: Population Groups," page 66.

[17] Manual for Project Applicants and Grantees, p. 4.

These projects are further classified by the Divisions of Plans and Supplementary Centers of the Office of Education as "Cultural Enrichment Projects: Supplementary Centers and Services, Title III, of the ESEA of 1965."[18]

(4) The age group populations considered for this study usually are K-6 or K-8. However, in some schools interdisciplinary programs are operational at specific grade levels and are not inclusive at K-6 or K-8 levels. The specific population for each school program is indicated in the appropriate parts of the report. The program may apply to specific segments of a project which is inclusive at K-12 levels.

Summary

The present study attempts to identify and illustrate examples of continuity in planning, organizing, developing, and operating interdisciplinary elementary school arts and humanities programs that indicate interrelationships in community-school needs, educational objectives, relevant practices, and evaluative procedures.

Historically, man is in ever-changing relationships to his environments. He has constantly deepening insights to his own being, with a constantly changing view of his fellow human beings. The viewpoint of the humanities as expressed in this chapter, emphasizes man's ever-changing approach to this human condition, making mandatory the shifting treatment of the humanities in education.

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[18] Cultural Enrichment Projects.

The present study deals with the efforts of innovative education as the vehicle of understanding, of sensitivity, and of perception of man in his present inner and outer roles and relationships.

In Chapter II the historically evolving approach to the study of humanities is reviewed briefly. An overview is provided of the emerging literature of contemporary humanities programs as they attempt to meet present day local and regional needs. These programs represent efforts to facilitate human understanding through the interdisciplinary approach.

CHAPTER II

REVIEW OF RELATED LITERATURE

The principal emphasis of this study is the contemporary treatment of the humanities. In discussing the present place of the humanities in education, Ulich places these studies in the perspective of the past and the future of mankind.

> As with all cognitive pursuits, the humanities are motivated by that unique quality of man, the capacity of self-transcendence, or man's tendency to reach beyond his immediate physical and mental habitat into wider areas of life, always with the hope to reap from them fresh harvests of experience. . . . This search for meaning has been the major part of liberal education in the Western tradition.[1]

Historically, the humanities studies became more important as theology and religious study became increasingly separated from secular studies, and theology was allowed less credence.

Dudley and Faricy provide the following explanation for the evolving use of the term humanities.

> The word humanities has had three distinct meanings since it originated at the beginning of the Renaissance. At that time it was used to signify the new interest in antiquity and in the secular world which characterized the Renaissance. The human learning of the

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[1] Ulich, Education and the Idea of Mankind, p. 250.

> Renaissance was contrasted with the divine learning which had been the chief pre-occupation of the middle Ages. Since this new human learning was associated chiefly with the study of Greek and Latin classics, the word humanities soon was narrowed to mean the study of those languages and their literature. In this, the second meaning, the word is used today in many of our universities [1951]. A man who majors in humanities passes his examinations on the culture of the Greeks and the Romans in the original languages.
>
> Within the past fifty years the word has been revived with a third connotation. This time the term humanities is used to signify all those branches of learning which are not classified as science, either natural science or social science. It indicates all the forms of learning which have to do with beauty: music, literature, painting, sculpture, architecture. They differ from science in that they are intuitive, they cannot be measured, whereas scientific knowledge is logical and can be measured.[2]

The emphasis of knowledge moved from the study of religion to learning in the humanistic sense. As scholars of the Renaissance

> . . . extended their curiosity from theology to mathematics, from metaphysics to politics, from the classics to the natural science, and from regional and intolerant prejudices to the true concerns of mankind, the more they added to the progressive differentiation of the content and method of scholarship.[3]

As knowledge of the natural and physical sciences became more popular and scientific method evolved, an antipathy developed among the natural sciences, the social sciences, and the humanities. Redfield discusses the hierarchy of disciplines, in which the humanities has the lowest status and the physical sciences the highest.[4] The social sciences, having adapted scientific methods as their own, have claimed increasing relationships with the other sciences. Redfield believes this use of statistical method and research has been carried to the extremes, resulting in the application of intense methods to inconsequential knowledge. This trend tended to leave unexamined and unconsidered many significant and relevant questions concerning mankind.

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[2] Louise Dudley and Austin Faricy, The Humanities, Applied Aesthetics (New York: McGraw-Hill Book Co., Inc., 1951), pp. 10-11.

[3] Ulich, Education and the Idea of Mankind, p. 260.

> . . . the arts and literature of the world are sources of understanding of man in society from which social scientists may enrich their insights and their sense of problem. It is also asserted that among the professional humanists are many whose work is so similar to that of many social scientists in spirit and purpose as to suggest that some deliberate cultivation of their common interests, now that the scientific character of the social sciences is well established, would enrich and improve the work of both. Let the social scientists turn and talk for a time to their neighbors on their left /the humanists7.[5]

The common concern of the social scientists and of the humanists is the humanity of mankind. The human qualities of mankind are the essential substance of the studies of the disciplines of the humanities and of the social sciences. The alteration of viewpoint from study of the products of man to learning about man, as in the past, to a new emphasis on MANKIND, in his conditions of the here and now is the focal point of learning, exploring, and experiencing.

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[4] Robert Redfield, *Human Nature and the Study of Society: Collected Papers*, ed. by Margaret Park Redfield (Chicago: University of Chicago Press, 1962), pp. 44-46.

[5] *Ibid*., p. 46.

> As human beings, we care about the human nature of man; it is more valued than is our animal nature; here theological doctrine restates the view of common sense. What matters to us all, what we live for, is sympathy, understanding, imagination, reason, tradition, aspiration, and personal and human associations. Without these we cannot really undertake to continue to exist . . . .[6]

Anthropology, using the methodology of the sciences and the values and content or subject matter of the humanities, is in the position of a catalyst for bridging the disciplines, making the study of the condition of man a possibility. Redfield cites the studies of Firth and of Kluckhohn as anthropologists who recognize "the conception of universal qualities . . ." and believe in "the existence of moral values universal in all cultures because necessary conditions for these values are present in all societies."[7]

The value systems of people and the states of mind including feelings, sentiments, opinions, standards, and ideals are of greatest importance to the humanities and to the social sciences.[8] These standards and values of mankind are viewed in man's products--his philosophy, the arts, literature and other documents, his tools, and his various systems. These are the objects of study and concern in the disciplines which constitute the humanities and include the social sciences and the sciences. It is in this point of concern that scholars such as Redfield, Keller, Ong, Ulich, and others would interrelate these areas of the study of man.

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[6] Ibid., p. 47.

[7] Ibid., pp. 109-11.

[8] Ibid., pp. 48-49.

Traditionally, the various areas of the social studies, of the behavioural sciences, and of the arts examine splintered or fragmented aspects of the conditions of man in his environment. From the point at which an intensely specialized hierarchy of disciplines developed and evolved, increased specialization has led to the recent fragmentation of knowledge and the disunity within the humanities. Ulich states that

> . . . we must speak of the changes in the humanities themselves, provided we understand them to be not a circumscribed number of traditional disciplines, but the whole body of studies concerned with the inner and social life of man.[9]

He describes the dehumanizing processes of the past decades as

> . . . part of a syndrome of scientific and technical developments, the dissolution of time-honored, but disused and misused, absolutes, often passing under the name of religion and a

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[9] Ulich, Education and the Idea of Mankind, p. 262.

> false certainty as to the superiority of Western empiricism as a form of knowledge.[10]

In the Western Studies courses or traditional liberal arts courses of the past few decades there has been the tendency to consider the disciplines as they relate to man, rather than of man's status in the environments in which the disciplines have relationships. The attitude toward the humanities as "liberalizing forces" is exemplified by Perry, who justifies the place of the humanities in the curriculum.

> A just estimate of the place of the humanities in modern life depends on holding fast to their essential meaning. Any agency or relationship or situation or activity which has a humanizing, that is, a liberalizing, effect, which broadens learning, stimulates imagination, kindles sympathy, inspires a sense of human dignity and imprints that bearing and form of intercourse proper to a man, may be termed "a humanity."[11]

This viewpoint represents knowledge bringing its influence on the individuals. Perry further postulates that "The humanities being defined relate to the curriculum as those studies which inhumane teachers cannot completely dehumanize."[12]

Walter J. Ong, S.F., articulates a problem which arises in the use of the word humanities. Referring to "the knowledge having to do with man himself, his place in the universe, his activities, and his creations," the Reverend Ong suggests that a more accurate term would be anthropological knowledges." He believes the responses which the term humanities frequently brings are negative, as the word in contemporary times seems

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[10] Ibid., p. 266.

[11] Ralph Burton Perry, The Humanity of Man (New York: George Braziller, Inc., 1956), p. 55.

[12] Ibid., p. 66.

> . . . a defeatest concept, perpetually on the defensive, suggesting genteel amateurishness and indecision, if not outright inconsequentiality. One trouble is that the term defines a body of knowledge by function . . . that of serving cultural purposes . . . leaving content . . . vague and subject to endless dispute.[13]

In advocating the usage of the term anthropological knowledge, Ong seems to agree with Redfield, Firth, and Kluckhohn as to the importance of this study. He theorizes that to include disciplines concerned with man as man, his place in the universe, his activities, and his creations would reap certain benefits which are not traditionally attributed to the humanities.

> Parts of the anthropological knowledge can approximate the physical sciences in frame of mind and method. . . . They can use exact measurement and mathematical procedures. They regularly make use of the physical sciences . . . geology, for example, in locating man in time and space.[14]

They concern themselves with man as human, in terms of personality, "a being in whom even inanimate nature is integrated into a personal consciousness, unique for each individual."[15]

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[13] Walter J. Ong, S.J., In the Human Grain (New York: The Macmillan Co., 1967), pp. 42-43.

[14] *Ibid.*

In viewing the humanities in this broad aspect, it is easier to relate the studies of mankind to the sciences. Because of the vast explosion of knowledge in many areas, some scholars express the need to synthesize or to interrelate the many areas of knowledge to increasing intensity, depth, and breadth.

Ong's theories state that in point of time, contemporary civilization is young. In point of knowledge, it is ancient; because the wisdom, the errors, the follies, and the knowledge of the ages are accumulated for present modern man's usage. It is out of this vast storage of material that the current knowledge explosion arises. As the alphabet was a breakthrough in communication, and the studies and discoveries of Freud constituted a breakthrough in the knowledge of man, there are now those who believe an additional type of knowledge is eminent. The theories of the phenomonologists and of some existentialists, Ong believes, combined with psychoanalysis, result in present concern for intersubjectivity. Thus, he believes

> . . . the result has been the new awareness on the verge of which the present age is trembling: an awareness of history . . . as a process in time which is literally embodied . . . in me and you, as a dimension . . . establishing our

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[15] Ibid.

> consciousness in a different pitch vis-a-vis the actuality around us than was the case with earlier man. Interiorized history is deposited as personality structure.[16]

The new awareness is termed "inner space" by others.

In this awareness of the contemporary individual as an element of the processes of history, it becomes the concern of educators to facilitate for the child his discovery of himself in the welter of knowledge and in the events of this decade and of the next. "Man's knowledges and understanding come into being within time, though they situate man in a way outside time's bounds. In the realm of knowledge today, time is paying high dividends."[17]

Evidence of Recent National Thrust in the Arts and Humanities

There is evidence of recent increased nation-wide emphasis in the humanities. The following section cites further evidence of important efforts being made.

The National Commission on the Humanities

Important progress in the development of humanities studies in the United States resulted from the efforts of the National Commission on the Humanities which began its work in 1963. The sponsoring organizations for this

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[16] *Ibid.*, pp. 47-48.

[17] *Ibid.*, p. ix.

Commission were the American Council of Learned Societies, the Council of Graduate Schools of the United States, and the United Chapters of Phi Beta Kappa.[18] The basic recommendations of the Commission were

> 1. that expansion and improvement of activities in the humanities are in the national interest and . . . deserve financial support by the federal government; and
> 2. that federal funds for this purpose should be administered by a new independent agency to be known as the National Humanities Foundation.[19]

In the statement of need, the National Commission characterizes the humanities studies as those that are the most human, recording man's beliefs, ideals and achievements. The humanities are

> . . . a body of knowledge and insight, modes of expression, a program for education, an underlying attitude toward life. . . . The attitude toward life centers on concern for the human individual; for his emotional development, for his moral, religious, and aesthetic ideas, and for his goals - including in particular his growth as a rational being and a responsible member of his community.[20]

The Commission recommends the viewpoint of interdependence of science and the humanities, recognizing the interrelationships of man in his environments. The organization recommends the study of the humanities as a means to "seek intellectual humility, sensitivity to beauty, and to . . .

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[18] Report of the Commission on the Humanities, Barnaby C. Keeney, chairman (New York: The American Council of Learned Societies, 1964), p. v.

[19] Ibid.

[20] Ibid., p. 1.

know the excitement of ideas, the power of imagination, and the unsuspected energies of the creative spirit."[21] Social, moral, and aesthetic development may keep apace with scientific and technological advancement by understanding humane and artistic expression.

The National Commission on the Humanities states several problems confronting Americans, with solutions seemingly rooted in the humanities. They are

1. The need for vision . . . involving such values as justice, freedom, virtue, beauty, and truth;
2. The need for wisdom in the average man, without which free institutions and personal liberty are in jeopardy;
3. The need for a balance in materialism and the creative and imaginative abilities of the people, with an acceptance of contrasts in language and customs, to understand cultures other than that of the United States;
4. The need for a balance in America's leadership as a nation between force, wealth, and technology on one hand, and humanistic endeavors or those of the spirit on the other;
5. The need for answers to questions of personal and community concern involving self-identity, leisure, and self-expression to avoid becoming an unstable and delinquent society.[22]

The Commission sees as a related part of contemporary national problems that knowledge of man, past and present, is vital to the ability to make judgments upon which may depend control of nature, of ourselves, and of our destiny. "The national ethic and morality, the national aesthetic and beauty or lack of it, the national use of our environment and our material accomplishments . . . each of these areas directly affects each of us as individuals."[23]

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[21] _Ibid_., p. 3.

[22] _Ibid_., p. 4.

Because of the high priority placed on needs within this country, the National Commission on the Humanities recommended the organization of a National Humanities Foundation. This was accomplished as a result of efforts of the Commission.

Recognizing grave and immediate needs within the school curriculum for humanities teaching and learning situations, the Commission made recommendations for involvements of humanities studies. Curriculum changes should include interdisciplinary studies to include all areas that

1. widen the understanding of man in his relationships with other men and with his environments;
2. help him to make judgments and think critically and intelligently;
3. help him establish his self-identity in time and space.

These studies would directly bear upon the urgent need for people to

> . . . come to know who they are, to understand what has shaped their beliefs, attitudes and fortunes, and to develop a critical sense which will allow them as individuals to select and preserve the best in the human tradition.[24]

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[23] _Ibid_., p. 7.

[24] _Ibid_., p. 19.

The Commission recommends four specific needs of the schools, in terms of a National Foundation for the Humanities. These changes are summarized as follows:[25]

1. Changes in the Education of Teachers:

Pre-service education for prospective teachers in the humanities would include a renewed, more intensive, and more demanding experience in the liberal arts and sciences in undergraduate years; and greater depth of understanding and background in areas of specialization. These changes would be made through

a. New experimental courses, designed by cooperating faculties of education and of liberal arts;

b. Internships and other pre-service plans with built-in motivation for bringing prospective teachers into first-hand experience with vital human problems;

c. Fellowships for teacher education faculty to reorient their thinking toward humanities studies;

d. Fellowships for college graduates to attract them into areas of teaching;

e. Experiments in adjusting and evaluating teacher certification requirements, to encourage more teachers with humanities areas;

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[25] *Ibid.*, pp. 21-30.

f. New effort to interest college and university professors in their responsibilities to teacher education programs and to prospective teachers.

2. Improvement in Courses of Study in the Schools:

No single curriculum in the humanities is recommended. Effort should be placed in organization and content to provide relevance and sequential emphasis, resulting in depth of insight and critical thinking, rather than in regurgitation of facts. In sequential learning, relationships between areas of knowledge are more readily grasped. In curriculum content, it is recommended that selectivity of concepts rather than coverage of material be emphasized.

> The function of the school in teaching the humanities becomes one of using well-chosen materials and ideas, appropriate to the student's interests and capability, to so involve his attention that the skills and knowledge he has acquired remain with him through life.[26]

A further consideration is the necessity for teachers to be able to see interrelationships and meaning among the humanistic disciplines as a prerequisite to teaching such courses or facilitating the experiences in the schools. To facilitate the capabilities mentioned in the above paragraph, the Commission outlines six needs for educators:

a. Funds for publications;

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[26] _Ibid_., p. 26.

b. Grants to provide the time of experts;

c. Financing to allow small groups of people in related fields to work together over extended periods of time;

d. Special staffing in selected schools to try out new materials and courses and to evaluate their success;

e. Support for demonstration projects which have proved their worth experimentally;

f. Money for substitute or apprentice teachers to allow the regular staff the time to develop some of these new approaches and to learn new techniques.[27]

3. Needs of the Schools for Materials and Facilities:

The priority requirements recommended include

a. Textbooks and other media of quality for humanistic studies;

b. Libraries, adequate for this type of learning, with current topics and language, which may include controvertial issues;

c. Contact with the arts and artists in many media and in various situations;

d. Use of modern electronic communication devices which are adaptable to interdisciplinary exploration.

4. Relations between School and College:

The gaps between elementary and secondary schools and the colleges and universities may be bridged and closed in several suggested ways. These include:

a. Fellowship programs in the humanities for school teachers;

b. Curriculum-planning groups involving both school and college teachers working in specific subjects;

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[27] _Ibid_., p. 27.

c. Visiting "professorships" in the schools for authorities in various humanistic fields;

d. Removal of barriers within universities and colleges so that those people preparing to teach have easy access to the best offerings in the humanities;

e. Special courses for teachers in the field of the humanities in summer schools, offered by authorities from colleges and universities.[28]

The National Association for Humanities Education

The conception of an organization to promote humanities education began in 1967 at the New York State Education Department in Albany. At that time, fifteen men and women, most of them strangers to each other, met to pool their ideas regarding needs for such an effort. The newly-formed organization emerged in October, 1967, at Hunter College High School in New York City. At that conference there were about 250 educators from all over the country. Thus the National Association for Humanities Education was organized.[29] This resulted from the recognized needs of educators within the schools who were making efforts to develop and maintain interdisciplinary humanities programs. Raymond C. Mesler, Jr., the first president of the organization, stated as a function of the organization the provision of consultants who help meet local needs by

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[28] _Ibid_., p. 29.

[29] Editorial, _The Humanities Journal_, II (Fall, 1968), 5.

> 1. Helping the assigned teachers set up a course in humanities;
>
> 2. Explaining the philosophy of humanities education and its ways . . . which are often quite different from other areas of education.[30]

A service of the National Association for Humanities Education is the publication of a specialized journal for its nation-wide membership and for other interested persons.

William Clauss of the New York State Education Department states the need for the Association:

> The need that humanities education satisfies is a human need shared by all. It is a need to gain value perceptions about (1) one's self, (2) one's relationship to his fellow-man, (3) one's relationship to his universe, (4) one's relationship to unknown forces affecting man, and (5) the many forms through which man has expressed himself. Such perceptions help man to live more fully and creatively and provide him with qualities of self-direction, freedom, and dignity.[31]

The National Humanities Faculty

Another recently organized program to facilitate the teaching of the humanities is the National Humanities Faculty.

> The program is designed to be innovative and to stimulate creativity on the part of school teachers . . . its immediate short range goals should and will be evolutionary, even evanescent.

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[30] Raymond C. Mesler, Jr., "The Need," The Humanities Journal, I (Spring, 1968).

[31] William R. Clauss, "The Need for Humanities Education," The Humanities Journal, I (Spring, 1968), 9.

> In one instance, the overt aim may be to supply scholarly advice in the creation of curriculum materials, while in another, it may be to help teachers within a large and complex school system define the community's needs and develop plans for an approach through the humanities to meeting those needs. Always the underlying aim is to help humanities teachers in service to achieve a new enthusiasm for and lively dedication to teaching youngsters about man.
>
> . . . our wide correspondence with schools all over the country indicates that there is a rapidly growing movement toward interdisciplinary humanities courses particularly at the high school level, but in many instances in junior high and elementary school as well. The real need expressed by these schools is for assistance either in creating such courses or in further refining courses already being taught.[32]

Influences of Higher Education on Contemporary Elementary School Interdisciplinary Programs

McGrath provides an overview of college and university humanities programs which were in existence two decades ago. This is relevant as a background for current interdisciplinary programs which are interrelated at higher education and at lower levels of education in content, purposes, and organization. Current evidence indicates that public school programs sometimes take their cues from traditional humanities offerings which have sifted down from college levels.

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[32] Arleigh D. Richardson III, "The National Humanities Faculty: A New Program," Educational Leadership, XXVI (April, 1969), 657-58.

The modern day humanities disciplines at the college-university levels, as recorded by McGrath, began after World War I, as an attempt to understand Western civilization and to generalize rather than to specialize this type of knowledge and understanding. The gradually evolving discipline attempted broad comprehension of cultural heritage and perspective. The integrative study was planned to be a bridge to past history, culture, and creative achievements, as a means of understanding contemporary life. One of the principle objectives of university humanities courses as a part of general education curricula has been to make students aware of the great issues of living that man has had to confront in the past and must face today.[33]

In the general education studies of past decades, some institutions have felt that the developments of intellectual maturity in a culture, its meaning, and its purposes have been preserved more carefully and accurately in its literature and philosophical viewpoint than in the historical patterns of the time and people. This provides a frame of reference for contemplation of the past as it relates to the present. In such college programs, the evolving social and intellectual processes are examined. The patterns of approach or emphasis which have been used in general studies or Western civilizations courses in higher education frequently have been followed in the organization of programs for secondary schools. Some of these, in turn, have been modified and adapted at elementary levels.

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[33] Earl J. McGrath, ed., The Humanities in General Education (Duguque, Iowa: William C. Brown Co., 1949), p. 290.

Some of the practices of organization, of presentation, of emphasis, and of evaluation characteristic of humanities approaches in earlier decades are now inherited as obstacles to be overcome in contemporary interdisciplinary studies. Other practices are exemplary for contemporary purposes.

During the past decade there have been several examples of colleges and universities which are making significant efforts to assist in the innovative elementary and secondary programs. Recognizing the responsibilities for programs of teacher education to assist in the new kinds of innovative and interdisciplinary programs, certain educators and departments of teacher education are making efforts toward the ends of preparing teachers for cross-disciplinary approaches in teaching.

In 1968, the National Council of Teachers of English identified colleges and universities now offering preparation for the certification of teachers in interdisciplinary humanities curriculum.[34] The Johns Hopkins Humanities

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[34] Prudence Dyer, ed., 1968 Conference Highlights: NCTE's Third National Conference Assesses Humanities Programs (Champaign: National Council of Teachers of English, 1968), p. 9.

Center offers students opportunity to work in interdisciplinary approaches, across departmental lines, at undergraduate and graduate levels.[35] At Baldwin-Wallace, in Berea, Ohio, the Humanities Center functions as a clearing house of information for the entire nation. Dr. Neille Shoemaker, the director, states some of the functions of the center as (1) providing consultants who are specialists in multi-areas; (2) developing bibliographies and other materials for persons needing such services; (3) serving as a resource center of multi-media in the related areas; (4) conducting an annual conference in the humanities; (5) holding workshops; (6) offering in-service teacher education programs; (7) serving as a clearing-house of curriculum guides for related areas; (8) providing resources for widely diverse groups of people, including inner-city groups. The Baldwin-Wallace Humanities Institute seems to be one of the most complete sources of up-to-date information regarding interdisciplinary arts and humanities programs, work-shops, and other educational efforts.[36]

At Southampton College of Long Island University, Southampton, New York, a Center for Humanities Teaching has been established, having its first experimental teaching session during the summer of 1969. Seminars, led by professors from several disciplines, are planned to "discuss readings and problems in concepts and values common to all the arts and the arts as expressions of and formulators of value structures." The graduate program, directed by Jerome O'Grady is

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[35] "Johns Hopkins' Humanities Center," an editorial, School and Society, XCIV (October 29, 1966), pp. 343-44.

[36] Conversation at Baldwin-Wallace College, Berea, Ohio, with Neille Shoemaker and David Dorrance, May 21, 1969.

> . . . designed to provide teachers with special skills and broad knowledge needed in the teaching of interdisciplinary humanities courses at primary and secondary levels . . . basic seminars will center on objectives and methods . . . designing learning episodes and curricula, interrelating works, and developing the multi-art and multi-media approaches.[37]

At Michigan State University in East Lansing, The College of Education, Humanities Teaching Institute identifies crucial elements of the relevant humanities as (1) things that make for civilized life: respect of man for man in his environment; (2) a sense of individual discovery. The goal of this teacher education program is the student--not the teacher. The focal point for the teacher is seen as "what the student does."[38]

The Northeast Missouri State College at Kirksville provides a curriculum in the related arts, directed by

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[37] "What's Going on in the Humanities?" The Humanities Journal, II (Spring, 1969), 54.

[38] J. Bruce Burke, "Teacher Education in the Humanities." Panel discussion at the National Council of Teachers of English-Humanities Conference, San Francisco, April 1, 1969.

Leon Karel. This college relates the humanities and the fine arts, offering undergraduate certification in the allied arts program.[39] Other colleges with interdisciplinary courses of study in teacher education programs include the University of South Florida in Tampa, Drake University at Des Moines, Iowa, and Wayne State University, in Detroit, Michigan.[40]

The Highlander Research and Education Center of Knoxville, Tennessee, has a unique approach to local educational and cultural needs. C. Conrad Browne gives this explanation.

> Highlander is not a curriculum school in the sense that most schools have a curriculum. We try to supply resources and information to groups who have discovered areas in which they need help. Our work is more as a resource than as supplying answers. Highlander has always worked among people who do not share in decision making processes in their communities, or with people who have little visibility socially or economically.
>
> For thirty-five years, Highlander has developed educational programs which unlock the resources of poor people to cope with their own problems. In Appalachia, Highlander is now building a flexible framework for education which will provide an opportunity for the poor to think for themselves. In community workshops led by and limited to the poor, they decide what they want to do, how they want to do it, and who they want to help them.
>
> The work Highlander has done with children has been mainly a result of our work with adults from one community or another. When the adults lift up the problems of their children, their growth and

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[39] "Division of Fine Arts: Undergraduate Certification in the Allied," Northeast State College, Kirksville, Missouri (mimeographed monograph).

[40] Dyer, 1968 Conference Highlights, ibid.

> education, we work with them to find solutions whether that means nursery school, summer camp, special workshop, or tutoring. The only prolonged work we have done with elementary children was summer camps from 1955-60 and a nursery school in the Monteagle community.[41]

Higher education is making additional contributions to arts and humanities for younger students through summer workshops and institutes. Usually these are for teacher education; however, some include teachers and students. Gray reported on the humanities institutes for 1966.[42] As will be noted in Chapter IV, some of the institutes and workshops are significant aspects of Title III programs.

A few examples of such institutes and workshops are cited. A "Conference on the Improvement of Teaching in New Mexico," in January, 1968, featured the arts and humanities, having as its theme, "The Comprehensive Fine Arts and Crafts Program."[43] The University of Indiana has a program of multiple arts for experienced teachers.[44] In a recent conference for secondary music teachers at Ball State University, the humanities were considered.[45]

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[41] From personal correspondence with C. Conrad Brown, June 9, 1969.

[42] Donald J. Gray, Report on the Arts and Humanities Institutes of 1966 (Bloomington, Indiana: 1966).

[43] George T. Prigmore, ed., Proceedings of the Tenth Annual Directors of Instruction Conference on the Improvement of Teaching, New Mexico State Department of Education (Albuquerque, 1968).

[44] From personal correspondence.

It is not uncommon to learn that interdisciplinary arts and humanities programs in elementary and secondary schools are an outgrowth of seminars, workshops, and institutes for teacher education held on university campuses.

Local and Regional Interdisciplinary Programs

There are reports of increasing numbers of interdisciplinary programs in the schools and communities. The following information is not intended to be exhaustive; it illustrates a growing trend.

In 1964 Horne and Lagios reported the existence of forty-seven humanities programs throughout the country and twelve programs that were in developmental stages. Many of these were designed as teacher education programs. Only one was designated as directly serving an elementary school.[46] In 1967 Kennedy compiled a partial listing of those teaching and schools having humanities courses. All of these were at secondary school levels.[47]

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[45] A Practicum on Problems in the Teaching of Music in Secondary Schools, Ball State University, Muncie, Indiana. June, 1969.

[46] Robert W. Horne and Socrates A. Lagios, "An Overview of Humanities Programs Throughout the Country," The English Leaflet, LXIII (Fall, 1964), 39-57.

[47] Wallace Kennedy, "A Note on Bibliography for High School Humanities Courses," Minnesota English Journal, IV (April, 1968), 23.

In 1967-68 Rees Frescoln conducted a survey of 135 humanities courses. He states the belief that, although his study was not exhaustive, the greatest proportion of the humanities programs are in progress in the northeastern quarter of the United States.[48] The Frescoln survey summary is reproduced in Appendix B.

At the 1968 National Council of Teachers of English-Humanities Conference in Chicago, representatives of eighteen schools having humanities programs described their approaches. One of these programs is in operation in an elementary school in Garrettsville, Ohio, one is in a middle school, and one is in a junior high school. All of the others are in senior high schools.[49]

Some of the elementary school programs which are not funded by ESEA, Title III, and which will not be discussed in Chapter IV, should be mentioned. At Barstow, Florida, the Polk County Schools have a program funded under ESEA, Title I. The basic emphasis here is to lessen "cultural deprivation by exposure to and experience in activities which will develop an awareness and ultimately an understanding of the arts."[50] In Tampa, Florida, the

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[48] From personal correspondence with Reese Frescoln, June 11, 1969.

[49] "Annotated Humanities Programs," N C T E-Humanities Conference: Chicago, 1968. (Unpublished mimeographed sheets)

[50] "The Humanities in the Elementary School," Scholastic Teacher, XV (October 19, 1967), 12. See Appendix C.

"Junior Humanities" course, developed by Frances Hufford, uses a "study of the lives of men and women who contribute to the advancement of civilization through literature, music, art, architecture, and philosophy."[51] A description of "Junior Humanities" is reproduced in Appendix C.

CUE, New York state's "Culture-Understanding-Enrichment" program, directed by Grace Lacy, has as its chief aim "to bring good arts and humanities materials to the attention of teachers so that they may incorporate attitude and character building experiences into their subject content."[52] The Council for Humanities Education of America compiled a list of humanities programs in the state of New York. Thirty school programs are listed; only one operative program is in an elementary school.[53]

There is evidence that numerous interdisciplinary programs are in operation in California. Some of these are humanities approaches on a small scale by innovative individual teachers; others are conducted by teams of teachers; some are organized on a larger community scale. Arlien Early of San Francisco has developed for her classroom an interdisciplinary program, using the city of San Francisco as a resource.[54] At Alamo, Thelma Dickey focuses on African literature in her humanities approach in the elementary classroom.[55] In an elementary school in Carmel, Nancy Lofton, a classroom teacher who is also a member of the California Curriculum Commission, interrelates natural science and prehistoric studies with humanities and cultural heritage studies. She recognizes the importance of ecology and of human ecology in an interdisciplinary approach.[56] In the San Francisco area teachers of several junior high schools using the interdisciplinary approach were represented on the program at the 1969 NCTE-Humanities Conference.[57]

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[51] Frances Hufford, "Junior Humanities." (Unpublished mimeographed brief sheet)

[52] "CUE Brief Sheet," Division of Educational Communications, State Education Department, Albany, New York. (Duplicated)

[53] New York State Working Humanities Programs, compiled by The Council for Humanities Education of America. (Rock City Falls, New York, 1968).

In Lawrence, Kansas, there is a program of experimental teaching in "Allied Arts." The coordinator, R. Wayne Nelson, reports four main problems of immediate concern: (1) overcrowded curriculum; (2) misplaced emphasis in teacher education; (3) lethargy or boredom of students; and (4) static administration, including that in higher education.[58]

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[54] From personal correspondence with Arlien Early, April 21, 1969. See Appendix C.

[55] Thelma L. Dickey, "Humanities in the Elementary School." Paper presented at the N C T E - Humanities Conference, San Francisco, March 31, 1969.

[56] From personal correspondence and questionnaire of Nancy Lofton, April 22, 1969. See Appendix C.

[57] "New Symbols in Old Spaces," the program of the N C T E - Humanities Conference, San Francisco, March 30 to April 1, 1969.

In Flint, Michigan, the interdisciplinary program operates mainly on a social studies approach, in a team situation with three teachers. One member of a team, a music teacher, reports that the innovative aspect is the crossing of subject lines. She gives this example:

> In our Greek unit, I taught a language lesson using Greek mythology as a basis. After many myths had been read, I introduced Greek drama and assigned myths to be dramatized complete with draped sheets and masks (from the art class). You might think I never teach music, but we studied modes and listened to Delphic Hymn (History of Music in Sound). We then saw a film on Greece today . . . learned folk songs and dances. This took about six weeks seeing the children every other day in their regular music period of fifty minutes.
>
> I find the social studies approach most practical for children; however my training in a NDEA Institute at Bemidji, Minnesota, was the historical or chronological approach. Children grasp the "place" concept faster than "time." Last summer I took a workshop at Ithaca, New York, with the social studies approach.
>
> No matter what the approach the key is cooperative teachers and TIME! Time to plan together, do research, and prepare supplementary materials. . . . I enjoy teaching humanities more; therefore, the classes enjoy music. A lot depends on the teacher who must be willing to try a Greek dance, opera, etc.[59]

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[58] R. Wayne Nelson, "Teacher Training and the General Arts Concept in Elementary Education," The Humanities Journal, II (Spring, 1969), 48-49.

[59] From personal correspondence with Phyllis Ihle, January 10, 1968.

Pennsylvania has numerous interdisciplinary programs in operation, some of which are government funded and will be discussed in Chapter IV. Ray, reporting on humanities in elementary education, indicates purposes of programs in Pennsylvania as those including experiences that would

> 1. Help develop a concept of the meaning of humanity;
> 2. Arouse in children new dimensions of interest that would be reflected in choices of reading materials, television, movies, and life habits;
> 3. Help children see themselves as human beings in a world of human beings;
> 4. Deepen their insights in respect to other cultural groups;
> 5. Provide a different orientation to the arts, causing students to see each kind as expressions about and reactions to man himself, in his natural and his social environments.[60]

Several state education departments have developed a division of the Arts and the Humanities. Notable as a leader in this field of development is the state of New York. In the states of Pennsylvania, New Jersey, Virginia, and California there also is evidence of progress being made.[61]

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[60] H. W. Ray, "Humanities in Elementary Education," Social Education, XXVIII (December, 1964), 459.

[61] Charles R. Keller, "Needed: An Association for Humanities Education?" The Humanities Journal, II (Fall, 1968), 18.

In 1967 the Central Atlantic Regional Educational Laboratory, CAREL, conducted a writing conference, featuring "Children and the Arts." This is an example of the numerous conferences and workshops now functioning as teacher education programs, which prepare teachers to work in interdisciplinary arts and humanities approaches in curriculum. CAREL states as its tasks:

> 1. To determine the educational objectives of curricula in the five areas of the arts: dance, art, literature, music, theater arts;
> 2. To specify, in behavioral terms, those objectives which children might achieve through the arts; and
> 3. To develop instructional strategies designed to reach the objectives.[62]

In 1965, under the leadership of Harold Taylor, a symposium on the arts and letters involved scholars whose interests are in the arts and humanities. It was their purpose to develop suggestions relevant for the public schools and the colleges and universities currently undertaking interrelated humanities curriculum. Members of the symposium view

> . . . the roots of culture . . . in the events and experiences of one's own life, and the culture itself is a name for the body of ideas, experiences, and customs to which the members of a given community adapt themselves.[63]

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[62] Diana Dee Devers, ed., Children and the Arts, Central Atlantic Regional Educational Laboratory, Presentations from a Writing Conference (Washington, D.C., 1967), p. 3.

[63] Harold Taylor, ed., The Humanities in the Schools, A Contemporary Symposium (New York: Citation Press, 1968), p. 18.

The group aimed at including all phases of human expression with humanistic content and employing humanistic methods.

Taylor quotes the U.S. Office of Education document called Instructional Objectives in the Humanities as including the following:

> 1. To introduce all students (including the vocationally minded who will not go beyond high school) to the study of man--his nature, the full development of his faculties, the realization of his aspirations, and the securing of his well-being;
>
> 2. To help the student come to know himself, to understand what has shaped his beliefs, attitudes, and fortunes, and to develop a critical sense which will allow him as an individual to select and preserve the best in human societies;
>
> 3. To develop in the student an attitude toward life which centers on the inherent dignity of each individual human being;
>
> 4. To help the student reconcile individual freedom with social control;
>
> 5. To cultivate his understanding of the unresolved conflicts and struggles that have persisted throughout human history;
>
> 6. To develop his understanding of how social relations between different segments of society condition the form and content of literature and the arts;
>
> 7. To develop in the student an understanding of how language shapes ideas within a culture and is at the same time an expression of that culture;
>
> 8. To give the student the experience of personal involvement with ideas that have moved and shaped human societies.[64]

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[64] *Ibid.*, pp. 30-31.

Current Concepts of Contemporary Needs Relating to Humanities Education

Keller explains the existence of the contemporary interdisciplinary humanities programs as "the wave of the present." He discusses the following characteristics of the programs.[65]

1. They deal with important ideas and values, rather than only with facts. The integration of ideas is important.
2. In dealing with ideas and values, the programs help to develop both scholastic competence and social conscience, restoring a balance between the two.
3. Through various media of communication, some students learn to become creative and others learn to understand the creative activities of other people.
4. Understanding is gained through study via the media - not by study about the disciplines. Textbooks may be incidental but not indispensable.
5. Team teaching becomes an important factor.
6. Learning becomes a shared activity; rather than an involvement in a single discipline, there is realistic correlation of material and of experiences.
7. At pre-college levels, understanding, rather than facts, becomes a valuable basis for college level study.

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[65] Charles R. Keller, "The Wave of the Present," The English Journal, LIV (March, 1965), 174.

Valuing and Education

Numerous educators have written during the past decade about the growing trend. Goodlad applies his ideas for elementary education to the task of developing rational human beings. In this, he concurs with Ulich and with Phenix as to the qualities of the rational man--having faith, a quality of self-transcendence, and the quality of vision.[66] These scholars see the development of the power of self-transcendence, which may also be termed the development of self-concept, as the "overarching goal" of education.

In his discussion of curriculum for the development of mankind, Goodlad calls for simplicity involving four kinds of curricular disciplining, starting with the development of man's fundamental capacities. These processes he identifies as

1. Clarifying educational goals;
2. Selecting curricular content [from all of the most significant areas of human experience];
3. Organizing curriculum content to include fundamental processes and principles of learning;
4. Evaluating pupil behavior.[67]

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[66] John I. Goodlad, "Elementary Education," in Education and the Idea of Mankind, ed. by Robert Ulich, ibid., pp. 98-99.

[67] Ibid., pp. 111-16.

These processes must be in keeping with the educational goals of self-understanding, of good will toward humanity, and of self-transcendence. In the kind of educational experiences Goodlad describes, the child is in a "becoming" process, gaining in perception and self-concepts, and using the potentials of his environment, of his culture, and of himself.

In 1966, Goodlad predicted a humanistic curriculum by 1990.[68] In terms of the need for humanistic curriculum, he cited the problems of developing "each individual's potential, of centering school programs on humanity, of 'taking teachers and teaching seriously,' and of valuing each student as a human being."[69]

Miller describes some examples of humanities teaching and classroom incidents which are encouraging value development in students. Instilling values is not done by "preaching," moralizing, prescribing, and didacticism. Listing goals, written by someone unseen is meaningless. He continues that personal involvement is requisite to commitment and to internalizing values. Values are not memorized but arise from identifying with models, making choices, questing and questioning.

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[68] John I. Goodlad, "Directions of Curriculum Change," National Education Association Journal, LV (December, 1966), 33-37.

[69] Ibid.

> Values are not embalmed and worshipped . . . they are alive, dynamic, subject to legitimate and accepted change. When a new generation in a changing world is unable to have a choice in determining values, the values lose their vitality. Young people will not readily accept a life of death.[70]

Miller raises such questions as "can first priority or second priority values be identified?" He feels it is more relevant to involve students than to impress them [with values]. They will identify and define their values. Providing the climate for valuing takes place with use of such techniques as discussions, argument, arousal of indignation, and finally by writing. Group interaction and group dynamics are important to this educator.[71]

It is suggested that the use of literary figures may help children to gain insights. In The Wizard of Oz, can the scarecrow have or get a brain? Why was the daughter in The Scarlet Letter called Pearl? In To Kill a Mockingbird, Atticus lives as he advocates; he is genuine; he is not a fake. Huckleberry Finn is understood by rural depressed area children.

> The humanities can expose students to the whole spectrum of values and help them see for themselves the relationships between past, present, and future. . . . Humanities curriculum provides an atmosphere, a mode of conduct, a spirit that can add powerful elements to the values derived from an education.[72]

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[70] Bernard S. Miller, "Quest for Value in a Changing World," Social Education, XXIX (February, 1965), 70.

[71] Ibid.

[72] Ibid., p. 73.

Miller continues by stating that there must be the mood for learning, as well as the tools for learning. The content of the program is not as important as the teacher. "The search for values begins and ends with the teacher."

In discussing values which are important when teaching world understanding, Kenworthy lists six concepts to be emphasized in the study of world community:

1. We live in a world of different kinds of people;
2. People are affected by their environment and by the ways of living and thinking of their parents and other adults;
3. Countries are very much like people and are affected by their size, location, history, and beliefs;
4. There is increasing interdependence of countries and peoples;
5. We need to communicate with people of other countries;
6. There are conflicts between countries, but people in all parts of the world are trying to learn to live peacefully together in the world community.[73]

Curriculum Approaches for the Humanities

Curriculum change that is relevant in the humanities is recognized by Louise Berman. She sees potential in interdisciplinary programs. The following suggestions are among those she makes for designing such programs:[74]

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[73] Leonard S. Kenworthy, "Studying Other Countries and People in the Elementary School," in Teaching World Understanding ed. by Ralph C. Preston (New York: Prentice-Hall, Inc., 1965), pp. 20-22.

1. Content should deal with people in terms of increasing uniquely human functions.
2. Data is needed regarding teaching-learning situations in the humanities. Processes and programs need to go beyond planning stages.
3. The educational objective of changing behavior is directly a part of a humanities program. The perceptions of children are vital in the comprehension of human problems which constitute "the humanities." Each student has an individual perceptive background and capability. This complicates the teaching-learning effectiveness.
4. Because language plays such a large part in traditional learning, multi-sensory learning can have a greater role in understanding human involvements. Using multi-media and selecting content to reach needs and perceptions of the individual will expand the experiences and meet real potential of the students involved. All students have potential for increased self-actualization and should be given this opportunity.

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[74] Louise Berman, "The Present Scene and the Potential," in The Humanities and the Curriculum, ed. by Berman (Washington, D.C.: Association for Supervision and Curriculum Development, 1967), pp. 3-4.

Goodlad's approach to total curriculum change calls for the teaching of key ideas from a broad realm of knowledge, identifying intellectual processes common to several related disciplines, and teaching for them. In his levels of sequential training, Goodlad begins with "early childhood: development of awareness, self-confidence, and habits of thought."[75] He states the needs in curriculum to (1) appraise functions thought to be appropriate for each successive phase of schooling; (2) translate the functions into specific educational objectives; and (3) allocate human and material resources to attain the objectives.[76]

Humanities and Technology

The important role of the humanities in a technological society is treated in various ways by several writers. Putnam asks "What is the relationship of the humanities to other disciplines?" and "What are the functions of disciplines?" The humanities serve the purpose of administering data processing. He views the roles of the humanities as those of restructuring, of reorganizing, and of interpreting data. Pure or basic subjects are sources of data; the humanities are the reorganizational agents. This view, he says, "should allow the student a perspective for self-administration, insights to reason in his studies."[77]

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[75] Goodlad, ibid., p. 33.

[76] Ibid.

Putnam's summary of his hypothesis is

> . . . in defining interdisciplinary relations we are changing from an oversolitary emphasis to a sociological, interpersonal one. A re-definition of the concept of value is necessary. Especially, the interdisciplinary function performed by language, mathematics, philosophy, and the other humanities should be defined. The humanities perform an administrative function . . . that of the knowledge reorganization. . . . One of educational philosophy's most important contemporary problems is to define the societal pattern of interdisciplinary relations.[78]

To justify the teaching and learning of the humanities in an age of technology, Ulich makes several generalizations. One of them is quoted:

> As an antidote against the restlessness of our time, the humanities should provide a deeper sense for the relation between time and being than we have today. . . . The knowledge of continuity protects us against the insane exaggeration of the value of change.[79]

As change takes place, there must be a parallel feeling for the existence of order. "Without the feeling of order, change would turn into chaos." This places a burden of potential responsibility on the processes of the study of the humanities.

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[77] Howard Putnam, "The Humanities in Society and Education," School and Society, XCVI (February 3, 1968), 74-76.

[78] Ibid.

[79] Ulich, Education and the Idea of Mankind, pp. 274-75.

Fogel advocates recognition of the tremendous potential of information retrieval for the humanities studies. Data processing and computerized retrieval are viewed as innovative textual usage. He believes there is a need for orientation and instruction in the values of teaming the computer with the humanist.[80]

Pegues points out that the American Council of Learned Societies has established a program of grants and fellowships to support research in the humanities involving the use of electronic computers. IBM Computers is the underwriter of this program.[81]

Goodlad believes that the use of computerized education for fundamental effective learning can enable the teacher to make use of the educational facilities available outside of the classroom.[82]

Humanities at an Early Age

Among the advocates of humanities for the very young child are Miller, Ulich, and Shoemaker.

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[80] Ephim G. Fogel, "The Humanist and the Computer," The Journal of Higher Education, XXXVI (February, 1965), 61-68.

[81] Franklin J. Pegues, "Computer Research in the Humanities," The Journal of Higher Education, XXXVI (February, 1965), 105-08.

[82] John I. Goodlad, "The Schools vs. Education," Saturday Review (April 19, 1969), pp. 81-82.

Miller states, "A study of the humanities must begin with the young. The young travel light. Their minds and heads are free to experiment, to be fired by the spark of new ideas and of new truths."[83]

The dual task of education as seen by Ulich is "to bind the young minds to the knowledge of the past while setting the perennial against the contingent." Even in the lower grades, education deals with the "great ideas." These should be presented so that "mankind . . . should not already be offended in the child."[84] He believes that in education's responsibilities for mankind, it is necessary to see the unity and disunity of the individual, as well as in total society "in very simple and elemental relations that mold our mentality long before we are able to express in words that works on, and within, us." He maintains that not systems of thought but rather social and moral atmospheres are early determining factors of the developing human character which will embrace and form systems of thought and action.[85]

> If the ground work is not laid when a human being is most open to the good and most helpless to the bad . . . which is in him and in all humanity . . . then humanity is likely to have

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[83] Bernard S. Miller, "The Humanities - What You Don't Know Will Hurt You," Social Education, XXVIII (January, 1964), 8.

[84] Ulich, Education and the Idea of Mankind, pp. 30-31.

[85] Ibid.

> lost a member. And societies in which parents, either by neglect or by false ambitions, violate the sacredness of childhood, must expect the continual eruption of chaotic forces, however lofty and self-convinced the ideological pattern.[86]

Priorities in Programs

At the humanities conferences, the discussions of priorities in humanities programs have been highlights. At the 1969 National Council of Teachers of English-Humanities Conference Mesler stated his suggested priorities for curriculum specialists.

1. There must be more student involvement, earlier in the program, to include students in planning stages.
2. The teacher involved must do his or her planning far in advance of the first day of the program.
3. The education of teachers adequate for interdisciplinary studies is a major concern. He has found that the best interdisciplinary teachers have tried several careers before becoming this type of teacher.
4. Most teacher education programs aiming at interdisciplinary approaches founder after one year of effort. He attributes this to inadequate planning to include the community, the students, and the board of education. Parent education must parallel the students' education.
5. There is a need for the newly formed National Humanities Association for Teacher Education.
6. There is frequently an overemphasis on resources, such as media, materials, and physical facilities.
7. Criteria or procedures to evaluate the programs in local schools are needed.

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[86] Ibid., pp. 32-33.

8. If local humanities programs are successful, they can put themselves out of business.[87]

At the 1969 Humanities Conference, Shoemaker presented his ideas for the main emphasis in programs. At the present, he sees state certification and recognition of interdisciplinary teachers as a major problem. His principal points of emphasis are:

1. Programs should be broad, including K-12.
2. Cultural anthropology, sciences, and aesthetics should be integral parts of an interdisciplinary or nondisciplinary program.
3. Many programs should and do include non-school activities.
4. There is and should be increasing emphasis on individuals.
5. There is need for increased emphasis on creativity. Processes are important. Significant programs emphasize involvement, de-emphasizing the academic.
6. There is need for greater emphasis on non-Western cultures and studies.
7. Programs should include informal but intense independent study, utilizing consultants whenever appropriate.[88]

Berman observes that there are common elements found in contemporary humanities programs.

1. They are interdisciplinary, with the exact content and organizational patterns varying from place to place.

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[87] Raymond C. Mesler, Jr., "Administrators and Curriculum Specialists Discuss the Humanities." Panel discussion at the NCTE-Humanities Conference, San Francisco, April 1, 1969.

[88] Neille Shoemaker, "Administrators and Curriculum Specialists Discuss the Humanities." Ibid.

2. Programs are usually conducted by teams of teachers.
3. Programs in many instances are at secondary levels in a K-12 organization. However, many elementary schools have integrative programs which strongly resemble the humanities programs of secondary schools.
4. Frequently the programs are planned for the academically talented students only.
5. Objectives and evaluation practices of the programs frequently are incompatible.
6. Adequate knowledge is lacking regarding the actual relationships between purposes, theories and practices of the humanities programs.[89]

The recommendations made by Keller for humanities programs are perhaps the most significant summary of current thought regarding interdisciplinary programs. An outstanding leader having participated in multi-roles in his efforts toward humanistic education during the past few years, Dr. Keller speaks against fragmentation of time, of space, and of content for students as well as of the efforts of teachers. He advocates interdisciplinary studies as an antidote. To counteract monotony and arbitrary patterning of education, he recommends humanities "involvement" and "experiences." "Students are involved in something that they find really relevant . . . involvement in the humanities helps people to read and really understand, to look and really see, to listen and really hear."

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[89] Berman, Humanities and the Curriculum, pp. 2-3.

Taking education out of the classroom and "into the world" is important in Keller's approach to interdisciplinary teaching-learning. This means not only into the library and the assembly room, but out of the school building, using all of the environments available.[90]

> . . . And the humanities are an important part of what I call an Inner Space Program. We have an Outer Space program and aim to put men on the moon. We need an Inner Space Program concerned with putting men into their own hearts and minds.--What profit it a man if he has all knowledge but no inner resources? When I think of inner resources, I think of the humanities.[91]

Dr. Keller uses the metaphor of the humanities providing the roots to all of the other branches of knowledge.

Copeland quotes Clifton Fadiman as describing the humanities as the record of man's search for answers to the questions that never go out of style--about love, hate, suffering, free will. "The humanities make us feel a little less lost, a little less confused in a confused world. They help us to feel that we, too, belong to the family of man."[92]

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[90] Keller, "Needed--An Association for Humanities Education?" pp. 10-20.

[91] *Ibid.*, p. 12.

[92] Evelyn M. Copeland, "There was a Child Went Forth," *The English Journal*, LIV (March, 1965), 182.

CHAPTER III

PROCEDURES

In this study the status of the incidences, the practices, and the operational and procedural problems of interdisciplinary arts and humanities programs serving elementary schools was examined, analyzed, and described. Information was obtained from literature of the programs, from interviews and observations of the projects, from personal correspondence, and through the use of questionnaires. On the basis of data gathered, suggested guidelines for similar programs have been written.

Population Groups

Four categories of population groups were involved in the study.

1. All interdisciplinary Arts and Humanities Projects and Humanities Projects to Advance Creativity in Education, PACE, approved during the fiscal years 1966 and 1967, for operational grants, by the United States government, through the Elementary and Secondary Education Act of 1965, under Title III. This group will be referred to as Population A.

2. Programs selected as representative of all the projects in classification one (1) for observations and interviews. These selections are described on pages 68-69. This group will be referred to as Population B.

3. Selected educators from higher education and from professional and learned societies, known to be consultants for such projects or to be influential in the development of interdisciplinary studies. This group will be referred to as Population C.

4. Selected elementary school arts and humanities programs not funded under Title III, and personnel involved in institutes performing services for these programs.

The third and fourth categories have been included as a source of information regarding any practices, procedures, and problems currently occurring in these kinds of innovative programs.

Procedural Steps

Major procedural steps included the following:

1. Identification of Title III, ESEA elementary school interdisciplinary arts and humanities programs and supplementary centers;

2. Selection of representative programs to be visited for in-depth study;

3. Development and distribution of a questionnaire;

4. Interviews and observations at selected representative projects;

5. Summary of the data obtained from interviews, observations, and the literature of the programs;

6. Tabulation of data from questionnaires;

7. Analysis of data from correspondence, interviews and observations, literature of the programs, and questionnaires;

8. Development of guidelines.

Identification of Title III, ESEA Elementary School Interdisciplinary Arts and Humanities Programs and Supplementary Centers

Communities and schools satisfactorily meeting the requisites for funding and receiving planning or operational grants are listed in ERIC: Pacesetters in Innovation.[1] From brief descriptors in the 1966 and 1967 issues of this publication, an effort was made to determine which projects became operational at elementary school levels, and included interdisciplinary aspects of arts and humanities, with a focus on cultural development or understanding.

A listing of multi-disciplinary programs known as "Cultural Enrichment Projects" is available from the United States Office of Education Plans and Supplements Division.[2]

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[1] U.S. Department of Health, Education, and Welfare, Office of Education, Pacesetters in Innovation Washington, D.C. Government Printing Office, Fiscal Years 1966 and 1967.

[2] U.S. Department of Health, Education, and Welfare, Office of Education, Cultural Enrichment Projects Washington, D.C.: U.S. Office of Education Division of Plans and Supplementary Centers, 1968.

Some difficulty in determining the exact identity of programs was experienced, because of necessarily brief and often fragmented descriptors found in this document. A subjective judgment was necessary to identify and select programs in cases where the descriptors seemed to be ambiguous. A review of the representative literature of projects and correspondence with administrative personnel was beneficial in identification of interdisciplinary programs.

In the selection and identification of interdisciplinary arts and humanities programs, several problems were encountered because of these reasons:

1. Certain listed programs did not become operational because of personnel changes;

2. Certain listed programs operate at secondary levels only;

3. In some programs, although several disciplines are listed, they are neither organized nor treated in an interrelated or interdisciplinary way.

Selection of Representative Programs to be Visited for In-Depth Study

The selection of representative programs and supplementary centers to be visited was made on the basis of the following considerations:

1. Descriptors in ERIC and Office of Education Plans and Supplements Office listings, referred to above.

2. The apparent strength of the proposals submitted for the programs and other literature of the programs. This information was obtained by personal inspection from the files of the United States Office of Education in Washington, and from the Superintendent of Documents, United States Government Printing Office.

3. The geographic location of the programs. An effort was made to study programs from several regions. For expediency of travel and economy of time, several programs in a designated region were included.

4. An attempt was made to include supplementary centers and curriculum programs having a diversity of emphasis, representing a broad base of interdisciplinary efforts, and serving a wide variety of community types.

Development and Distribution of a Questionnaire

A questionnaire was developed to determine the incidences, the practices, and the operational and procedural problems of all elementary level ESEA Title III interdisciplinary arts and humanities programs and culcultural supplementary centers. Development of the instrument was based on (1) the literature of the Title III programs; (2) the literature in the wider field of contemporary humanities, as expressed by authorities in the field and as reviewed in Chapter II; and (3) subjective judgments of items relevant to the interdisciplinary studies, as indicated in conversations and correspondence with educators of recognized authority in the related fields.

The questionnaire was distributed to all grantees whose projects were funded in the fiscal years 1966 and 1967, and whose programs were identified in Step 1, page 65. The instrument also was distributed to personnel in communities which were visited, and to selected representatives of the population groups described on pages 65 and 66. In an attempt to determine a broader range of practices, procedures, and problems of interdisciplinary programs, the form also was sent to non-Title III population representatives.

The form was distributed to educators from colleges and universities and other educators involved with non-Title III elementary programs who were attending the National Council of Teachers of English-Humanities Conference, meeting in San Francisco, in 1969. Other educators, whose names were obtained from listings of professional groups and from selected humanities institute listings received the questionnaire. This was an attempt to locate additional elementary level programs, adding to the knowledge of the incidences of such endeavors. Educators selected from the field of higher education, who have served as consultants to programs, have contributed to the data.

Interviews and Observations at Selected Representative Projects Known as Supplementary Centers and Services Programs

Interviews and observations were conducted at the majority of programs which had been selected. (See pages 68-69.) Not all programs included in the originally selected representative group were visited because of certain limitations of timing and budget. Furthermore, certain programs were included besides those visited because of geographic location or because of unique ways in which local needs were met.

Purposes of personal interviews and observations on locations may be classified as follows:

1. To view operational procedures, including the structure and rationale;

2. To obtain in interviews kinds of information not readily available from questionnaires, correspondence, and the literature;

3. To see children involved and participating in the learning experiences provided by the program;

4. To confer with representative college and university consultants involved in organizing and establishing programs.

The following kinds of questions were asked in the interviews:

1. What recommendations would you make to other program coordinators in establishing interdisciplinary

programs of curriculum or supplementary cultural centers?

2. With your present experience, what changes would you make if you were to initiate a similar program?

3. What significant problems have you encountered in the project?

4. What do you see as priorities in an interdisciplinary arts and humanities program?

5. What recommendations can you make to those planning programs of teacher education for pre-service education in interdisciplinary teaching-learning experiences?

Summary of the Data Obtained from Interviews, Observations, and the Literature of the Programs

These kinds of procedures were used in summarizing the data:

1. Writing a composite of the two general types of programs, innovative curriculum supplementation projects and supplementary centers and services programs. This information is about practices and problems of the projects.

2. Relating suggestions made by educators in higher education and from the learned societies, obtained from interviews and correspondence. The suggestions may be significant to elementary school programs and to in-service and/or pre-service teacher education.

Tabulation of Data from Questionnaires

The questionnaire used in this study is reproduced in Appendix A, page 199. The instrument is designed to collect information in several areas relevant to the study. The data are classified in the following ways:

Class	Items	Type of Information
A	1, 3	Population
B	2	Job classification of the responding person
C	4, 5	Sources of funding of the non-Title III projects
D	6, 7	Interdisciplinary aspects of the programs
E	8, 9	Content emphasis
F	10, 14	Organizational patterns
G	11, 15, 17	Types of Experiences Provided
H	12, 13	Teacher education
I	16	Problems involved
J	19-23	Evaluation procedures
K	24	Possible results of programs
L	18	Possible components of innovative interdisciplinary programs

The results from item classifications were coordinated, tallied, tabulated, and charted.

Analysis of Data from Correspondence, Interviews, and Observations, Literature of the Programs, and Questionnaires

The data have been analyzed for the following purposes:

1. To determine the incidences of the interdisciplinary elementary school arts and humanities programs funded under Title III, the cultural characteristics of the area served, and the extent of the population;

2. To determine how a representative program meets the needs and objectives of the community that it is designed to serve;

3. To determine practices and procedures used in representative programs, relating them to the needs and objectives of the community;

4. To determine what operational and procedural problems have occurred in the projects and what plans are made to deal with those problems;

5. To learn of practices of similar representative programs which are not funded by Title III;

6. To determine relationships between interdisciplinary elementary school programs and teacher education.

Development of Guidelines

On the basis of the procedures described, the final procedure was to develop realistic and practicable guidelines for organizing, initiating, and operating interdisciplinary programs within the schools and supplementary centers within communities, and including suggestions for teacher education relating to these programs.

The guidelines are intended to aid educators in

1. Identification of values, points of emphasis, or assumptions appropriate for such a program;

2. Identification of local needs and objectives through local initiative;

3. Consideration of integrative and complementary community-school efforts;

4. Consideration of learning situations and experiences which seem to facilitate the implementation of the objectives of the program;

5. Pre-service and in-service teacher education for effective program implementation;

6. Provision of local evaluation procedures to provide information for making decisions associated with planning, programming, and implementing the structures and content of the arts and humanities program activities.

CHAPTER IV

ANALYSIS OF DATA

Introduction

The examination of interdisciplinary programs and supplementary centers has revealed a wide variety of practices and procedures. Many of the problems identified are common to all types of programs. It has been found that innovative and exemplary programs of these types are located in almost all sections of the United States.

Incidences of the Programs Examined

The entire population studied in this research has been considered in four groups which will be referred to in this chapter as (1) Population A - all of the Title III interdisciplinary arts and humanities programs and cultural centers; (2) Population B - the thirteen representative programs at which interviews were made; (3) Population C - selected representatives of learned societies and of colleges and universities; and (4) Population D - selected non-Title III interdisciplinary projects. A listing of the projects included in the study, divided into Populations A, B, and D is found in Appendix D. This appendix indicates where the programs are located, the grade levels served by each, and the approximate area served or the student population of the school in which the program operates. This information is complete to the extent that it was supplied by the respondents to questionnaires.

Included on page 228 of Appendix D is a list of other educators, most of them from colleges and universities, who contributed to this study. Some answered questionnaires; others provided significant and helpful suggestions and information beyond the scope of the questionnaire.

Title III interdisciplinary arts and humanities programs and cultural centers were identified in the following states:

Arkansas
California
Colorado
Florida
Illinois
Indiana
Kansas
Louisiana
Maryland
Massachusetts
Michigan
Minnesota
Mississippi
Missouri
Montana
Nevada
New Hampshire
New Jersey
New Mexico
New York
North Carolina
Ohio
Oklahoma
Pennsylvania
Texas
Washington
West Virginia
Wisconsin

Questionnaires were not returned from an additional thirteen projects in the states of California, Colorado, Illinois, Maine, Missouri, Montana, New Jersey, New York, North Carolina, Oklahoma, and Tennessee.

Highlights of the Thirteen Programs Constituting Population B

"Cultural Center for Lehigh County"

The educational supplemental program at Allentown, Pennsylvania, is located in the former courthouse of Lehigh county. Two very important aspects of the rationale of this project are (1) the unusual richness of ethnic group characteristics of the area; and (2) the strong convictions of the program director in the importance of man's interrelationships with his natural and cultural environments.

As a result of these factors, the emphasis of the project is the "wonders and relationships of man in his environment." This is human ecology. Local cultural heritage, geology as a basis for local industrial development, and aesthetics form the spearhead of the experiences and the content of this program.

There are four main parts in the implementation of this program.

1. Artist Associate Series

Local artists work in classrooms--in history, science, and language classes--each using his own art media and relating it to other disciplines. Children learn to know the artist, his philosophy, his media, and his techniques. Art forms represented have included ballet, ceramics, graphic arts, music, poetry, and sculpture.

2. Local Heritage Emphasis

A highly developed manipulative and pictorial map of the area is used for local study. This includes elements of ecology, historic landmarks and events, geologic features and fauna, and industry. Numerous units for study are available to classroom teachers. These are developed by the staff of the Cultural Center.

Learning in the total environment of the Allentown-Lehigh county area is emphasized by excursions on the "Liberty Trail." This is the route believed to have been taken when the Liberty Bell was taken into hiding. Groups of children, teachers and parents study this trail and hike over it. The emphasis is on local pride and patriotism, expressed in the term, "You-are-there."

3. The Natural History Museum

Many exhibits of natural science, social science, and humanities interests are housed in the Cultural Center. These are used in the center, in classrooms at the request of teachers, and also with adult groups of the community.

4. "Open Door" Curriculum

The teacher in-service education program emphasizes use of the county and the community as a learning laboratory. People, nature and the environment, industry, and the media are used as resources in the classroom and outside of the classroom. The Center is open to the public evenings and weekends. Specially organized groups of students and/or adults, civic groups, parent groups, and interested citizens utilize the facilities.

"EPOCH: Educational Programing of Cultural Heritage"

EPOCH located at Berkeley, California, provides an educational environment for student and teacher involvement through audio, visual, and tactile resources. There are three main areas or rooms in the center.

1. The Demonstration Chamber

The round projection room, with walls which are screens, has an eleven foot table in the center. This table, marked as the rings of a tree, indicates the eras of civilization, divided by cultures. In the audio-visual experience the visitor is in an environment with an immediacy dimension. The viewer is surrounded by multi-projections of a program of relevant ethnic interest or of other human and educational value. These experiences are programed for local use from a console, but they have appeal to any and all persons interested in humanity. The spoken word and the related music give color and meaning to the interrelationships of art, architecture, history, drama, literature, and the human condition.

The facilities have the potential for countless possible programs.

2. The Resource Room

Related tapes, books, recordings, slides, movie clips, pictures, and other resources are available for each individual teacher and/or student to use in this room. Earphones and many types of projection aids are used.

3. The Mini-Museum

In this section artifacts and memorablia of the ethnic groups of California may be seen and handled by the children.

There are many cultural and ethnic groups in Berkeley and in the San Francisco area. Programing for EPOCH focuses on the contributions of groups, their achievements, and their problems.

The prototype-quality of EPOCH is its unique use of multi-media for a total environment, in a permanent location, having an on-going program of significant involvement for the visitor.

"Supplementary Educational Center"

The Center at Cleveland, Ohio, is unique in its success as an on-going community effort, after government funding was discontinued. Becoming operational as one of the first Elementary and Secondary Education Act Title III projects, its funding period has ended. Local industrial and community leaders, and a task force of educators, have provided the material, physical and intellectual resources for continuation of a prototype supplementary educational center.

The Center is located in the inner-city area and housed in a warehouse. Since October, 1966, an average of

7,000 children and adults have visited the Center each month. The Center, serving the Greater Cleveland area, brings together children from all school groups, which may be identified by economic, ethnic, and cultural differences.

At the Center the students and teachers have experiences of personal involvement in local cultural heritage, in science, in music, and in art. Each floor of the warehouse is devoted to one of these interest areas.

A minimal staff of highly trained educators and specialists is augmented by college students, parents, and other interested citizens. Some of these assistants receive a minimal amount of remuneration; others give their time and enthusiasm.

The Center, which is part of the urban renewal area, is equipped with some highly developed equipment in the areas of music, art, and science. The heritage experiences relate the past with the present by personally involving each visitor. Cleveland's past, present, and future, both natural and man-made, are interrelated in film experiences, topographical community map study, participation in simulated pioneer life experiences, and in discussion groups.

A strength of the program is the degree of community involvement that is concentrated on filling a vacuum which was perceived in the local educational facilities. It is a prototype which attracts visitors with many different interests from a wide area.

"Arts and Humanities Educational Program"

This program at Colorado Springs, Colorado, combines community resources with educational resources to facilitate greater emphasis in the arts and humanities within the existing school curriculum. Participation in the program is voluntary; services are available to all schools in the area. It is hoped that involvement in the arts and humanities experiences of this project serve as a motivating force for teachers and students toward additional exploration and discovery in related areas.

Experiences provided by the program include films, performing arts programs, exhibits, travelogues, and other kinds of activities. Individual teachers make requests of the Program office for resource persons. In the philosophy of the program, it is important that the resource person be able to relate to the educational need of that situation, bringing to it a different orientation from the traditional one. For example, a scientist might work with an art or music group. A linguist would relate to a sociology class. In this basic concept of the program, an effort is made to lessen fragmentation of content by crossing disciplinary boundaries.

The cultural and environmental traditions of the Rocky Mountain Region are emphasized. A plan for "instant resources" utilizes field trips, authorities in many areas of the curriculum, and pertinent aspects of society and world affairs.

Teacher education for interdisciplinary teaching is a highly significant aspect of this project. For this course the college offers credit, which, while not transferable, can be used as valid credit for meeting school salary increments.

This program exhibits a high degree of community involvement and expert finesse of organization and operation. The philosophy of inter-disciplinary approaches is underscored. The staff perceive this as a program of resources to be utilized by the teachers and students in their own individual ways. This requires sensitivity, versatility, and depth of perception by the teachers.

"Living Arts Program"

The Operational Grant Proposal for this supplementary service program at Dayton, Ohio, defines the Living Arts to mean "those media through which a person can 'live,' can express his thoughts, ideas, and feelings."[1] The emphasis of the program is creative involvement in art experiences, with the ultimate aim of the student having "a better understanding of himself and his relationship to the world around him." The creative areas included are art, creative writing, literature, dance, drama, and music.

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[1] "Living Arts Program." Operational Grant Proposal. Dayton Public Schools to the U. S. Department of Health, Education, and Welfare. Washington: 1967, p. 26. Credit is applicable to the MAT degree.

The project operates in a warehouse which has been renovated as an area where students working with artists in several fields, enjoy freedom to create in a chosen media. The building is open to students after school hours and on Saturdays. It also has a summer program. This service for selected students is available at the program center.

Another service of the program is designed for all students. Selected guest artists from many media appear in the schools, performing and working with the students. The permanent staff members of the program also serve as resource persons to individual classroom teachers on request. These services may be in the form of demonstrations or consultations.

In-service teacher and administrator education has focused on creativity of teaching and in learning. Emphasis has been placed on creativity in all areas of the curriculum--not only in the arts. The guest artists and clinicians as well as Living Arts Program staff members participate in the in-service teacher education seminars and in summer experiences for teachers. The facilities of the center are available for an individual teacher to use during after-school hours. Workshops may be conducted with a teacher's individual class.

Parent participation is encouraged for optimal success in the program. At the invitation of the staff, parents visit to share in their child's creative experiences and expressions.

"Improving Attitudes, Cultural Understanding and the Opportunity for Achievement"

"Cultural Understanding," a twenty-minute film created in Denver, Colorado, by the program staff, gives an overview of the program. The Denver County Parent-Teachers Association (PTA) became involved in the school project which was aimed at understanding among people of inter-ethnic groups through "Project: Getting to Know You." This was an extension of the school "Buddy-system," which seeks ethnic understanding. In the buddy system each child has two buddies, each of a race other than his own. The three principal groups are American Negro, Hispanic, and Anglo. In "Getting to Know You," parents served as resource persons for teachers of the classes involved in the interschool exchange of students in the buddy system. Cultural trips were made by the classes to participating local agencies, cultural facilities, and organizations. In these trips, teachers, parents, and children participated. After cultural experiences for children with participating artists, there were follow-up sessions with parents as a type of parallel experience for the adults. Artists who assist in the program have skills and talents in many media and represent the art forms peculiar to the ethnic backgrounds. Examples were the Ballet Folklorico of Mexico, the appearance of Sidney Poitier, a performance of Wind-in-the-Willows by the Loretto Heights College Theatre Department, and the musical production Fly Blackbird.

The "Soul Festival" of contemporary Afro-American arts and "soul food" was accomplished as a cooperative PTA-project effort. The cultural program "Getting to Know You" aims at dissemination of cultural understanding of people and events, with the past bearing upon the present.

Demonstrations by artists and experiential involvements by children and parents are important aspects in the concept of ethnic understanding. Educational television used by children at school was repeated for parents in evening hours.

The Denver project is developing extensive materials to use in programs for cultural understanding. This has resulted from the inadequacy of published materials which are relevant to their community needs. Films are made in Denver of ethnic situations--problems and solutions. Carefully designed materials are available for the teachers to use before and after each inter-school and cultural experience.

Another highly developed phase of this program is its system of evaluation. A member of the staff is a highly skilled researcher whose evaluation instruments seems to be among the most effectively developed for the purposes of this type of program.

"The Ozark Bi-Cultural Center"

The purpose stated for this project is "to record, restore, and retain unique manifestations of Ozark folklore and cultural heritage as expressed through the Humanities and to assimilate to the area cultural advantages now attainable to most Americans as well as to alleviate the cultural differential of the region."[2] The Center serves a rural area of southern Missouri. The Center is located at Eminence, Missouri.

The program uses a humanistic approach to integrate social studies, art, language arts, and music. "The 'bi-cultural' nature refers to the dual role of inculcating value determinants relating to Ozark culture with those more closely suggestive of the contemporary American culture."[3]

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[2] "The Ozark Bi-Cultural Center." Continuation Grant Proposal. Eminence R-I School District to the U.S. Department of Health, Education, and Welfare. Washington, 1968, p. 1.

[3] "The Ozark Bi-Cultural Project." A project description position paper, p. 2.

The Center staff includes an education media specialist as well as specialists from the content areas. These persons assist in the classrooms, serve in roles of consultants, and work in curriculum design and practice. The project has developed units for study in the schools. These also include highly developed behavioral objectives.[4] Planning and research, combined with meeting specific local cultural needs, are significant characteristics of this program.

"Design for Achievement: Accent on the Arts"

This is a program of Children's Humanities (CHum), seeking to raise the cultural level of students, parents, and community of Garrettsville, Ohio. The unified approach is used "to the end that the students will understand and appreciate something of their debt to mankind, both past and present."[5]

In this small community close to several metropolitan areas, few people seem to use cultural facilities of the nearby cities. An effort is made to place some cultural symbols in the homes. This is done by children taking home such items of artistic value as art prints, books, records, or sculpture. These are studied at school as a part of a much broader conceptual approach. The items, as they are taken to the homes, are referred to as "CHum Kits." Excursions are taken to the metropolitan areas twice annually. Emphasis is on sensory experiences, in an attempt to develop a desire for cultural "uplift" and valuing processes. Development of insights and abstract thinking are also considered significant.

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[4] "Planning Position Paper." March-April, 1968, pp. 147-53. See Appendix F.

[5] "Design for Achievement: Accents on the Arts." Operational Grant Proposal, The James A. Garfield Local School District of Garrettsville, Ohio, to the U.S. Office of Health, Education, and Welfare. Washington: 1966, p. 7.

"The Humanities at Neshaminy"

The present elementary school humanities program at Langhorne, Pennsylvania, is an outgrowth of one of the secondary school humanities programs having the longest duration. Discussion stages for this program began in 1960.

On a voluntary basis, elementary school teachers were invited to participate in a preliminary in-service workshop for the 1969 school term. This was the first year of operation at the elementary level. Participating in the humanities approach to elementary school curriculum is voluntary for any teacher. The program is structured thematically using focal points which have widespread significance. "Hopefully these experiences will enable pupils to make value judgments relating to things as well as to people and develop opinions into attitudes and consequent change in behavior."[6]

Themes for the elementary humanities are "Man and His Family," "Man the Builder," "Man's Place in the Community," "The Hands of Man," "The Human Face," "Man at Work," and "Man the Dreamer." The elementary school coordinator, the media specialist, and other staff personnel serve as resource persons, providing materials as needed, helping secure resource visitors, and assisting in numerous other ways.

Man, in his confrontation with life, is emphasized in the humanities approach at Neshaminy. Many creative experiences are a part of the on-going curricular program. Among these are exchanges of students between schools. In some of these interschool exchanges successful presentations have been made by elementary age children to secondary school students. The advisory staff for this school program includes an impressive group of nationally known educators.

"Project EDINN (Education Innovation)"

In 1966, a summer pilot program for the humanities was held for senior high school students in Monterey, San Benito, and Santa Cruz counties, California. As a result of that program, several individual teachers made efforts toward humanities approaches. One of them was at the Branciforte Junior High School in Santa Cruz. The project was called "Project Assignment--Humanities."

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[6] "The Humanities at Neshaminy: A Progress Report." Rees J. Frescoln, Project Director. Vol. II. December, 1968. Langhorne, Pennsylvania, 4.

This particular team effort started as a result of a humanities course begun by another teacher who was leaving the school. The team planned sequential learning experiences within the curriculum which were flexible enough to use untraditional human resources, materials, and field trips. It was designed for seventh graders with a four-period schedule. Four teachers jointly planned a single sequence of learning experiences for the group of students. This was to replace fragmented time and experiences of the students. "Field trips can be planned without excessively interfering with other classes. Work on a single project can extend up to four hours at a time. . . . Each of the traditional disciplines can receive a due share of time without compelling students to rigidly conform to school bells."[7]

Efforts focused on the approach to learning rather than on factual achievement. Many non-traditional techniques of learning were used. Role playing, in-depth discussions of contemporary issues, and use of near-by college facilities were some of the experiences which led to creative writing. The use of community resource persons and small group field trips, crossing disciplinary lines, were utilized. There was correlation of science, the social environment, and the humanities for complementation and enhancement. The multiple-ethnic groups of the area created specific problems in the school. These were confronted and became a part of the learning experiences.

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[7] "The Branciforte Junior High School Project Assignment--Humanities." A Summary Report to the Santa Cruz High School District Board of Education. Santa Cruz: February, 1969, p. 2.

The guidelines for this program seemed quite realistic in terms of the nature of knowledge, of time, and of man and of the nature of learning.

"A Classroom of Today's World"

The basic philosophy of this program at Old Bridge, New Jersey, is that there is a dual nature of the education environment: ecology and sociology. This combination forms human ecology. The program uses the physical and social environment as the education environment. The purpose of this expanded approach is to provide learning experiences that are valid for "discovering and creating meaning for the problems which his environment defines."[8] Direct involvement through exploration in many realms of meaning are facilitated and encouraged. In his own experimentation, exploration, and study, each child attaches significance to elements of his environmental experiences.

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[8] "An Awareness of Environment Makes a Classroom of Today's World." Title III project staff, Madison Township Schools. Old Bridge, 1968, p. 1.

The areas particularly involved in this interrelated project are the arts, science, and social studies. This program, as is true in several others, uses the natural elements of the locale as well as the social and aesthetic influences and resources available. Several direct means are used to interrelate natural science with the arts and social sciences.

1. "Science is concerned with forming experiences within the resources presented by our natural surroundings."[9] Facilities include a science laboratory-classroom in the woods, where classes, with their teachers and specialized consultants work indoors and outdoors.

2. "The social sciences are concerned with utilizing experiences based on human relationships, primarily with groups, social institutions, cultures and societies."[10] A social studies bus, specially equipped as a traveling classroom, is used for excursions. In these trips, as mentioned above, scientific discoveries frequently accompany the social. Effort is made not to separate the two elements of experience.

3. "The arts are concerned with forming experiences which guide understanding of our total environment through

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[9] Ibid., pp. 3-4.

[10] Ibid., p. 6.

the utilization of our senses."[11] Through the arts the child learns to relate the other experiences. The Mobile Arts Center is a van-type vehicle, converted into a studio-portable stage-workshop. Here the child may write, produce, and perform in a play related to other experiences of the program.

"This highly unique trailer is a self-contained arts classroom which can be expanded into a professional stage for out-of-doors performances. Our arts program is also involved in classroom projects dealing with the related arts of dance, music, and drama . . . our services are geared to the imaginations of the child and his teacher. A series of videorecorded skits may lead to a specific lesson on the art of television. A session of creative clay work may stimulate the digging and processing of clay from the school yard as part of a social studies lesson, thus linking together various subject matter."[12]

Among the services offered by a highly versatile staff are providing consultation services, providing equipment and materials at the request of teachers, working with students, and assisting in workshops for children and teachers. An important feature of the program is its use of multi-media equipment: video taping, photography, recordings, and others. The creativity of the individual teacher in using available resources is considered important.

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[11] Ibid., pp. 7-8.

[12] Ibid., p. 7.

"Escarosa Humanities Curriculum Development Project"

This is an innovative humanities curriculum development program, correlating and reinforcing the humanities and arts areas, using new technological methods and media. It is located at Pensacola, Florida.

Organization resulted from the belief that there is a lack of cultural enrichment in the traditional curriculum and a parallel need for appreciation and understanding of the local heritage. An effort is being made to reduce the quantity of arbitrarily segmented curricular content, replacing this with conceptual approaches to learning, increased use of informational retrieval, and simulation. Interrelating subject matter in learning experiences is emphasized. The Naval Air Station is an example of an available local facility. One of the goals is to change attitudes within the community. Emphasis is being placed on the production of teaching materials and media for local use.

The five areas of the program are (1) an intensive in-service teacher training program; (2) humanities curriculum development; (3) cultural enrichment; (4) historical heritage; (5) a resource center.

The resource center has rotating museum exhibits, art exhibits, an art laboratory, closed circuit television and video tape equipment, individualized teaching and listening carrels, and an information center.

"Challenges in Education Through the Creative and Performing Arts"

Springfield, Pennsylvania, is a densely populated area southwest of Philadelphia. Although the students are a part of a metropolitan area, they have little contact with cultural facilities. The emphasis of this project is a district-wide program in which creative and performing artists work as closely as possible with the existing curriculum. The artists are involved with the students in the classrooms in pre-performance and post-performance capacities. Each artist works, using his media, with the children and with the teacher, in demonstrations, discussions, and in any other kind of appropriate involvement. An example is the use of an author of children's literature in follow-up activities of creative writing. Ongoing evaluation that indicates direct encounters for children and teachers with persons of recognized skill and reputation improve attitudes toward the arts, develop aesthetic values, and increase the probability of knowledge being expanded.

Experiences are provided in music, theatre arts, dance, literature, and the creative arts, including sculpture, painting, and printmaking. "In-residence" artists as well as other resource persons perform in individual schools, in central locations and in specific classrooms.

Practices and Procedures of the Programs

A composite of the interdisciplinary arts and humanities programs and projects for cultural understanding has many facets. Basically, differences arise from the type of community being served and from the purposes of the project. There seem to be two or three general types of programs or projects: (1) those dealing principally with curriculum innovation, with staff members directly serving the classrooms and the teachers in the schools; (2) those with the main emphasis on performing artists of many kinds and other consultants who relate with the teachers and students either in large groups or in classroom situations; and (3) supplementary cultural, arts, or humanities centers where groups come to the center for their experiences. However, very few programs can actually be classified as one of these types, because most projects involve elements of two or three of these kinds of services and organizational practices.

Some Facets of a Composite of Practices

Selected classifications identifying similarities of programs which seem most significant will be reviewed.

In citing programs or projects, the name of the community will be used rather than the name of the project. Only Population B is included in the following data.

1. Some of the programs utilizing performing artists as a significant feature include those at Springfield, Denver, Colorado Springs, Allentown, Dayton, and Langhorne.

2. Projects providing a center where children come for supplementary educational experiences include Allentown, Berkeley, Cleveland, Colorado Springs, Dayton, Eminence, Old Bridge, and Pensacola.

3. The projects whose staff members perform their duties in the schools, providing materials and services, and giving assistance to the teachers, are Allentown, Colorado Springs, Denver, Eminence, Garrettsville, Langhorne, Old Bridge, Pensacola, and Springfield.

4. Programs perceiving teacher in-service education as a significant role of the project include Allentown, Berkeley, Cleveland, Colorado Springs, Dayton, Denver, Eminence, Garrettsville, Langhorne, Old Bridge, Pensacola, and Springfield.

5. The programs in which classroom activities are supplemented by field trips or other excursions using the community environment are Allentown, Colorado Springs, Denver, Eminence, Garrettsville, Langhorne, Santa Cruz, and Pensacola.

6. Central to the purposes of many projects is the development of pride in and respect for ethnic groups and their cultural heritage. Those whose central emphasis is a consideration of ethnic groups include Allentown, Berkeley, Cleveland, Denver, Santa Cruz, and Pensacola.

7. Other sociological problems involving cultural pride and heritage do not necessarily involve ethnic groups. This situation occurs in areas such as Eminence, Garrettsville, Langhorne, Old Bridge, and Springfield.

8. Dissemination of information is important for successful programs. Some of the methods include newsletters, use of the local media, involvement of staff personnel in many civic, educational and cultural groups, involvement of parent groups, national coverage through periodicals and other publications, visitors who tell others, and through the advertising of workshops and institutes for teacher education.

9. Use of community facilities varies a great deal. Some projects maintain very detailed and complete directories of all local and area resources and facilities including business, industry, historical groups, youth groups, special interest groups such as hobby groups, all cultural organizations, educational interest groups, religious organizations, and historical groups. Other types of facilities used include places of historical interest, groups with sociological emphasis, human relations

groups, and recreational and cultural areas. For some programs places of specific interest for conservation or ecology study are particularly useful.

10. The ways in which resource people, including consultants, staff members, performing artists in all the media, and other specialists are used vary with the type of program. In some programs the artist, consultant, or specialist works with the students in the cultural center. At times a museum or concert hall is the space utilized. Artists frequently work in individual classrooms directly with children and teachers. An artist may paint a portrait; a ballet teacher may work with a wrestling team; an author may help children with creative writing; a sculptor shows the children the aesthetic attributes of local stone. Parents with particular skills and interests prove to be a very rich source of education supplementation, particularly in areas of ethnic heritage.

11. The services provided by staff members vary with the purposes and structure of the project. Staff members have stated that their roles include (a) being a central agency to provide materials and assistance needed by teachers; (b) being public relations experts; (c) performing as organizing agency for providing consultants, artists, and other supplementary personnel as needed; and (d) being disseminators of information.

Interdisciplinary Experiences in the Arts and Humanities

The kinds of experiences offered by the projects are of necessity in great variety. The nature of the program, the needs of the community, the objectives of the project, and the facilities available play active roles in the types of experiences involved. Some examples reported include the following:

1. Involvement with artists, working in the appropriate media, relating the land and the environment to the artist's product and to the "inner environment" or the subjective attitudes to the environment and to the art product.

2. Involvement with artists of all kinds for the purpose of human understanding, because artists express humanity's desires, customs, and values in their works.

3. Involvement with artists to develop appreciation of the skills of others and to enhance the student's own skills.

4. Involvement with artists to learn interrelationships between and among the disciplines, i.e., architecture and mathematics; architecture and ecology; music and literature; ballet and wrestling; music and all other areas of folk lore; geography and literature. The combinations seem to be limited only by human imagination.

5. The versatile use of films when combined with music and dramatic arts or other arts creates "environments" and "happenings." Films made by local staff

members include local incidents and environmental aspects to promote human understanding. Many commercially produced films are used in creative ways. Again, the teacher's ingenuity is highly important in the use of many films.

6. The use of the "buddy system" in which children of contrasting ethnic groups share experiences of mutual interest.

7. The use of contiguous visual and audio aids to produce a total environmental experience for involvement in ethnic concepts, values, and milieu. Ways of living, of artistic expression, of valuing, and of suffering are part of this exposure to many kinds of sub-cultures.

8. Use of historical and ethnic artifacts, memorablia, and documents for appreciation and understanding of contemporary social situations and problems providing basis for individual and group pride.

9. The correlation of poetry through speaking choirs, with mime, art, and creative writing in expressing ideas pertaining to such universal ideas as "The Work of Man," "The Faces of Man," "Metropolitan Areas," and many other concepts of contemporary significance.

10. Exploration of the local area to understand the relationships between conservation problems, such as air and water polution, to social problems of the area.

11. Exploration of fossil beds and other geological areas indicated to students and teachers the basis for social development, i.e., relating the mining of coal, ore, and limestone to economy, and the use of diabase and clay to aesthetic values and art works.

12. The building of bird houses, with children as instructors in carpentry was a culminating activity in a unit on the "Work of Man." Creative writing, social studies research, art, and music were parts of the unit. A child who was participating in the carpentry was asked, "How do you like your school work?" The prompt reply was, "Oh, this isn't like school. This is just fun. We love it!"

13. Construction of a model space craft utilized mathematics, art, human relationships, and contemporary environments, and branched into nutrition and other practical concepts.

14. The use of a collection of 2,000 butterflies as a unifying vehicle to study Japanese poetry, environments from which the butterflies came, Indian legends, religious beliefs, and biology. All of these areas were found to relate to butterflies. Personal creative responses included theatre arts, creative writing, and various other artistic efforts.

Valuing in the Philosophy and Practices of the Programs

The literature has indicated and conversations with educators confirms that the processes of valuing are central to educational efforts that come close to the heart of human problems. Some of the ways in which valuing enters into the representative interdisciplinary programs are as follows:

1. Ownership of land is vital for human adjustment. The project director who holds this conviction cites the Watts (Los Angeles) experiences as an example. Conservation and the use of land in relationship to human values and processes is vital. The social and physical growth of a district is shown in relatedness. In this particular program a part of the conservation effort includes land which belongs to the students for their use.

2. Life is a totality, and man should be seen in relationships to his work and to the environment, while contrasting the old and the new.

3. There are close relationships of basic economy, of ways of life, and of original ethnic groups in an area and of those who came later.

4. There is high priority in people understanding people. Difficulties evolving from de facto segregation necessitate other ways of facilitating positive and constructive human relationships. "A community should be a

community." Each member contributes to the community as a whole.

5. Developing self-concepts and cultural pride for all groups of people is vital for community understanding. Research is made into the values that are significant to each local group and/or those of the community as a whole. Local values which are not compatible with those of a wider area are identified, examined, compared, and contrasted.

6. Competition should have no part in activities and experiences which are designed to promote human understanding and development of self-concepts and pride.

7. The development of creative potential in all individuals in many areas of ability and knowledge is not limited to artistic creativity. Many other talents and abilities are equally important.

8. The need for "cultural literacy" is expressed in several geographic areas. Each community is a part of a larger whole. What its past, present, and future roles may be is of local interest. Where scope seems narrow, the staff of a program tries to broaden the scope to include a wider view of potential.

9. In some of the areas involved, suburban students are the minority. It is the economically disadvantaged students of nearby metropolitan inner city areas who are the majority. A problem exists in making students

of suburbia aware of "how it is" in the nearby ghettos. Parents have moved away from cities and do not want their children to be involved with students of the inner cities. This is a highly explosive but relevant conflict of values.

10. Based on the thesis that universal human problems should be the emphasis of humanities studies, focus on human values is the most significant aspect of most programs. At least one director believes that the content is not as important as the perception of interrelationships and of human involvements and confrontations, person-to-person. There is a need for "license to do some things which otherwise would not get done, because of traditional school patterns." This, it is believed, is provided in a humanistic centered, interdisciplinary approach within education.

Relevancy of Title III Innovative Programs to Community Needs

Goals and objectives of projects are stated to meet the needs of particular communities in specific places. They are determined by needs and the type of project to be used as a vehicle for meeting these stated needs. Some proposals state goals as "objectives for teachers," "objectives for students," or "objectives of the program." Other sets of goals are listed as a taxonomy, stated in behavioral terms. In other instances long-term and parallel immediate goals may be given. The point must be made that objectives are based on the needs which have been identified and are to be confronted.

An examination of the literature of any specific program, followed by observations of practices and interviews of staff personnel reveals how needs-goals-practices and procedures fit together into a unified whole, or how they fail to have sequential relevancy.

The following objectives are samplings which are typical of the goals of the projects. They are not stated in behavioral terms, but they do reveal some of the efforts being made to meet needs which are recognized in today's society.

1. To provide supportive supplementary services to classroom teachers.

2. To provide experiences for students not usually found in the traditional classroom.

3. To take education out of the classroom, relating it realistically to life of the community in its limited and expanded forms.

4. To enhance the self-concept of each child and to increase his esteem of the contribution which his subculture or ethnic group is making to society as a whole.

5. To provide cultural enrichment activities, raising the cultural literacy of the community.

6. To provide in-service teacher education relevant to the objectives of the specific program.

7. To foster increased understanding of man's relationships within his environment, man's relationships as expressed within the disciplines, and inter-relationships within the disciplines themselves.

8. To find or to develop teachers who are self-motivated, who are dedicated to the concepts of the program, and who have human compassion.

9. To utilize in a community-school program anyone who can contribute to insight into "the human condition."

10. To enable each child to develop to his full potential, not restricting his growth by preconceived or traditional standards.

How Community Needs Have Been Determined

Groups of persons planning to initiate innovative supplementary educational programs for their schools and communities have used many and varied ways of identifying local needs. There is a very wide range of areas or communities served by the representative projects. The range of needs is correspondingly extensive. Many ways of assessing the local problems have been tried, depending upon the ingenuity of those organizing the projects, the kinds of problems facing them, and the human and material resources at their disposal. Some of the representative methods of assessing local needs were the following:

1. The use of community planning groups brought together leaders in various areas. Consultations with educators from colleges and universities assessed procedures to follow.

2. Personal interviews with leaders and sponsors of youth programs provided information on existing practices and surveyed unmet needs.

3. A "cultural and educational survey" was sent to many local institutions and organizations.

4. A survey was made of the facilities available to the community and schools offered by businesses and industries.

5. Consultations with educators and surveys of colleges and universities in the area added to knowledge of procedures to be followed. This method was a part of all of the representative projects.

6. In one program a three-part assessment plan was used.

    a. A study of the curriculum requirements and opportunities available in the area schools;

    b. A study of the cultural opportunities available within the community;

    c. A study of the research which had been made in the area of creativity and the arts.

7. A "tastes and talents" survey was administered to all students in grades 4-12. This indicated the lack

of participation by students in the community in any cultural pursuits. School administrators assessed the situation to determine steps to be taken.

Continuity of Planning, Based on Needs

Exemplary and innovative projects funded by Title III attempt to relate objectives and practices of the programs to community needs. To do this successfully, it is necessary for the philosophy or emphasis of the program to be based on the needs and characteristics of the community. Some examples of programs having continuity of planning, based on community needs, are given.

The Ozarks Bi-Cultural Center

The project serves a rural mountainous area. The young people usually go to urban areas after high school graduation for jobs or for further education. At this time in their lives, they realize a cultural gap; the values and practices of their home have not prepared them for life in other regions. The need is stated as recording, restoring, and retaining the unique aspects of the Ozark folklore and heritage. This presents a dilemma with two aspects: preserving the best of the local heritage, and preparing the students for a broader culture.

The progress report for the planning year of the Bi-Cultural Center states the objectives as follows:

1. To provide educational opportunities aligned to the culture and resources of the region;

2. To provide educational opportunities to youth to cope with expanding horizons of technological expansion of the region;
3. To study and design a curriculum in the Humanities (Language Arts, Art, Music, Crafts, History, and Sociology) of the region;
4. To provide educational opportunities within the curriculum design for youth to understand and identify with;
5. To bring about teaching patterns related to behavioral understanding.[13]

The major thrusts to accomplish these objectives were as follows:

1. The formulation of a group of values which are inherent in the people of the areas or which they wish to include in school programs throughout the region.
2. The development of a theoretical curriculum design based on levels of decision making (e.g., societal, institutional, and instructional) to guide project planning and future operation of the project.
3. Intensive work with teachers of the area toward meeting their immediate needs in the areas of the humanities comprising this project, and to involve them actively in building topographical organizing centers. Each center includes a multitude of assorted instructional activities to facilitate desired content and behavioral objectives.[14]

"Cultural Understanding and the Opportunity for Achievement"

The Denver cultural understanding project clearly relates community needs, program objectives, and practices.

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[13] "The Ozark Bi-Cultural Project," a Progress Report of the Planning Year. Eminence, Missouri, 1968, p. 3.

[14] *Ibid*., p. 4. Appendix E includes items from the taxonomies developed by this project.

The Operational Continuation Project Proposal groups the needs-objectives-practices.

1. In Denver there are several minority groups: Asian, Hispanic American, and American Negro. The project document states:

> A survey of research, and experience gained during the planning project, indicated that achievement and self-concept are interrelated. The minority child is frequently in need of supportive programs which demonstrate his worth as a person and the value of his ethnic group as contributing members of society.[15]

On the basis of this need, the following objective is specified: "Equalizing educational opportunities for all students by improving the self-concept of minority pupils."

2. Denver's Mayor Tom Currigan is quoted as saying, "In Denver today there is a great deal of unrest and suspicion, and yes, even fear. But the fear and the unrest and suspicion come from being uninformed."[16] In Denver, as in other localities, there is need for social understanding, improved intergroup attitudes and adequate information to lessen the "elements of misunderstanding, bigotry, prejudice, and segregation."[17]

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[15] "Improving Attitudes, Cultural Understanding, and the Opportunity for Achievement." Operational Grant Proposal, Denver Public Schools. U.S. Department of Health, Education, and Welfare. Washington: 1968, p. 5.

[16] Ibid., p. 6.

[17] Ibid.

On the basis of the above stated need, the following objective is specified: "Improving cultural understanding by providing sources of information concerning the historical and cultural contributions of minority people."

3. Face to face involvement between individuals is indicated as a significant means of changing attitudes of people. Inasmuch as this need usually is not fulfilled in traditional educational and cultural ways, the following objective is stated:

> Improving social attitudes toward different ethnic groups by providing opportunities for direct contact experiences between pupils of varying ethnic backgrounds, by increasing pupil exposure to the artistic and historical contributions of minority groups, and by expanding the base of common cultural experiences among children.[18]

To implement the objectives, based on community needs, the following steps have been taken.

1. Face to face "buddy" activities include interschool exchanges, with half of a class from one area of the city joining half of a class from another area for activities in which the children actively participate together. The classes work in the classroom on art activities and visit special demonstrations, concerts, exhibits, or other cultural events arranged for them in cooperation with civic and cultural agencies of the city.

2. Television programs and Parent-Teacher Association participation are used as means of parallel

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[18] Ibid.

involvement of the parents. There also are occasions for child-parent participation, including the "buddy classrooms." Parent discussion groups are an additional part of the program.

3. The Denver project is developing extensive materials of great significance to their local program for cultural understanding. This has resulted from the inadequacy of published materials which can serve their specific needs. Films are made in Denver of ethnic situations. Carefully designed materials are available for the teachers to use before and after each inter-school and cultural experience.

The Cultural Center for Lehigh County, Pennsylvania

The population of the area surrounding Allentown is heterogeneous in terms of ethnic groups. It has diversified levels of economic, educational, and social backgrounds. The largest ethnic group is Pennsylvania Dutch. They are of German descent, and have been largely engaged in agriculture. The influx of industry to the area brought Poles, Italians, Ukranians, Syrians, English, Jewish, Greeks, Slavs, Hungarians, and Swedes. Only in the last decade have the Hispanic and Negro groups come to the area. These minority groups have been isolated from the other ethnic groups of the area. The Moravian center in nearby Bethlehem is one of the oldest original groups in the region.

> The rich heritage from the Pennsylvania Dutch has been influential in the development of Lehigh County. The change from primarily agricultural endeavour in the County to a more diversified economy has had the effect of insulating many of the Pennsylvania Dutch from the changes of post-war developments in many fields, including educational and cultural. Particularly among the young there has been a loss of pride in their unique heritage.
>
> Other ethnic groups in the area have tended to remain together. The values of their contributions to the area, as seen in their work, their architecture, their backgrounds, have not been made apparent. . . . Language and economic status are factors with the farmer, and race and economic status with [the minority groups].[19]

Based upon this characterization of the community, the project has identified the following needs to be met:

1. Self-identification and assimilation of ethnic groups;
2. Significant cultural exposure to broadly based experiences;
3. A facility and staff which can offer the method and programs to achieve needs one (1) and two (2) not only by making possible more efficient use of existing programs and services in the area, but by bringing to the area programs and services not locally available.[20]

These objectives have been met through the multi-phased program, described on pages 78 and 79 of this study.

A Model for Beginning a Program

No two projects are alike because the communities are all different. The community need is the basis of a program. A sample model of development for a program may be expressed in the diagram on page 118.

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[19] "Cultural Center for Lehigh County." Operation Grant Proposal, Lehigh County Public Schools, 1967, p. 12.

[20] *Ibid*.

It should be noted that this model is suggested for use as a community plan of action for a supplementary education program. For a program in teacher-education, the cycling possibly would not be the same.

The kinds of persons who come together in the beginning stages of action will necessarily have much influence on the kind of program which is designed and on the dynamics, emphasis, objectives, and outcomes of the project, as well as the limitations and restrictions at all phases.

The initial kernel group may be a small group of teachers who wish to learn to make a difference in their classrooms, a curriculum director and his coworkers, a supervisor and a teacher or two, or someone from outside of the school organization who recognizes a need in education. The range of possibilities seems to be limited only by limited vision and imagination.

The planning stages of EPOCH, at Berkeley, California, are an excellent example of the beginning phases of a program.

> An investigation of the curriculum enrichment needs was undertaken by . . . the Art Consultant to the San Ramon Valley Unified School District. She brought together a group of school people from the participating Bay Area school districts including administrators, curriculum experts, teachers in elementary and secondary levels,

A MODEL FOR BEGINNING A PROGRAM

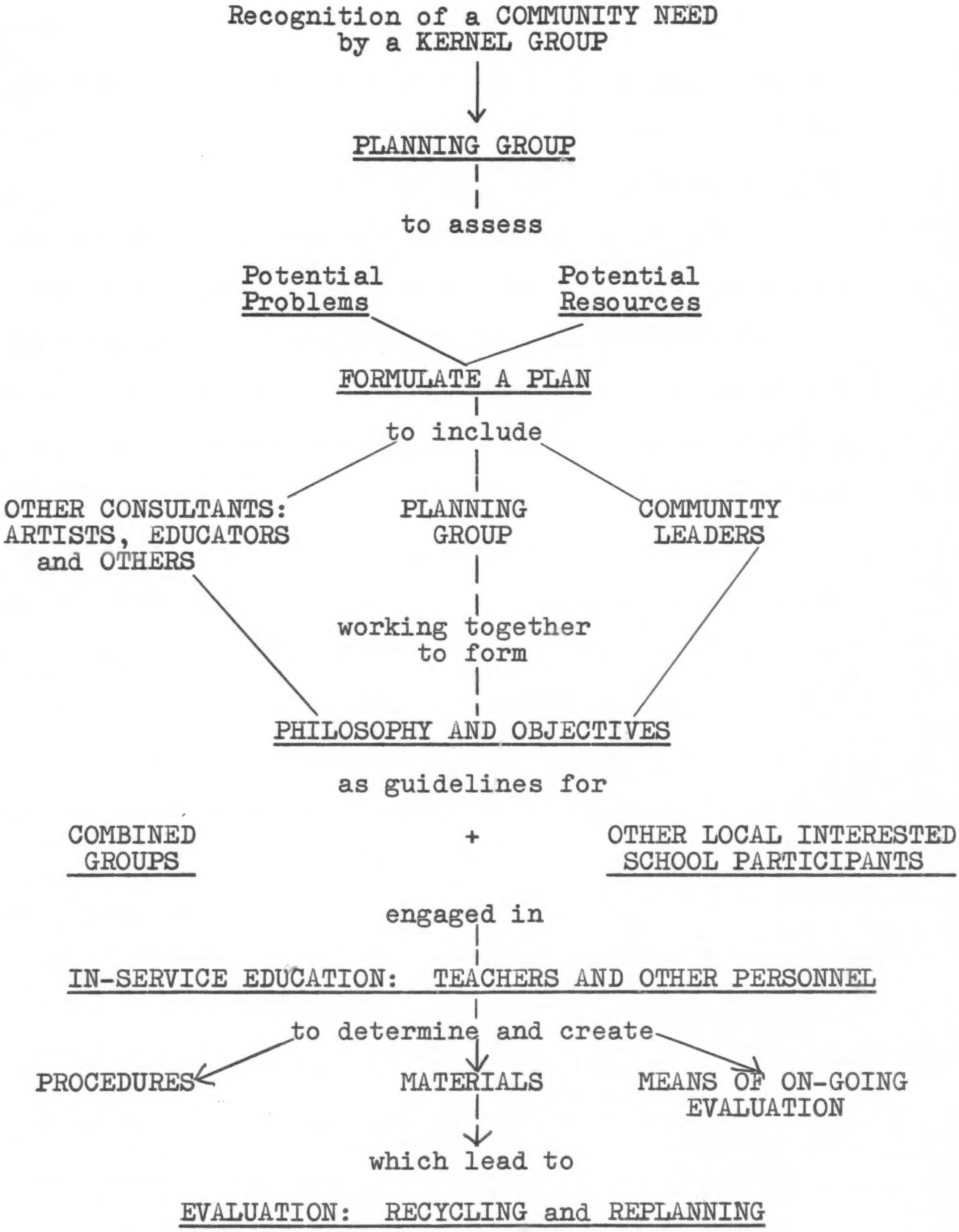
Recognition of a COMMUNITY NEED
by a KERNEL GROUP
PLANNING GROUP
to assess
Potential Problems
Potential Resources
FORMULATE A PLAN
to include
OTHER CONSULTANTS: ARTISTS, EDUCATORS and OTHERS
PLANNING GROUP
COMMUNITY LEADERS
working together to form
PHILOSOPHY AND OBJECTIVES
as guidelines for
COMBINED GROUPS
+
OTHER LOCAL INTERESTED SCHOOL PARTICIPANTS
engaged in
IN-SERVICE EDUCATION: TEACHERS AND OTHER PERSONNEL
to determine and create
PROCEDURES
MATERIALS
MEANS OF ON-GOING EVALUATION
which lead to
EVALUATION: RECYCLING and REPLANNING

Figure 1

specialists in music, art, literature, history and science as well as interdisciplinary teachers and those representing other areas of special interest.

Through a series of individual consultations, group meetings, several half-day work sessions, the group has reviewed, compiled, and charted the major concepts in every subject area for both elementary and secondary schools.

They have pointed out major needs for resource materials to support and enrich the curriculum. In addition to stating their needs they have also supplied information on resource materials and techniques that have proved most effective in their classroom experience.

Limitations of time, resources, staff and equipment made some restrictions necessary for the preliminary demonstration. The curriculum group suggested concentrating on a hundred year period (1750-1850) around the world. However, the orientation of the continued planning will be the comprehensive view through all time even though only segments can be developed in the early stages.

In the meetings of the school advisers, the large group (16-20) has met together to discuss the broad outlines of curriculum needs, the objectives of the experimental program, and the wider educational potentials of Project EPOCH.

Then the sessions continued with small groups focusing on elementary, intermediate and high schools' particular emphases. The small sections then returned to report their findings to the whole group.

Each of the meetings reinforced the conviction of the participants that the interaction between representatives of different disciplines and different educational levels from different districts was challenging and productive. In fact, several members of the group credit these meetings with personal changes of attitude, broader base of understanding and stimulus to more creative teaching.

The school advisers completed EPOCH Data Cards, and prepared outlines of resource materials and techniques which have been particularly valuable in their fields of experience.

One of the advisers has been particularly helpful in the field of technology--generously sharing his time and knowledge of modern teaching equipment and techniques.

Another with broad teaching background and script-writing experience, has volunteered his time and talents to work on the experimental program.

> Professional experience of others has brought a creative approach and innovative ideas to the discussions.
>
> After a series of workshop sessions the members of the curriculum advisory committee were asked to submit in writing an outline of the current course objectives and content, the resource materials they have found to be most effective, the teaching strategies that they preferred and why, their hopes for the EPOCH project, and how they felt the focus upon the span of 1750-1850 could relate to and enrich their curriculum. A loan collection of reference texts has been made by cooperating school districts.[21]

Non-Title III Humanities Programs in Elementary Classrooms

Information of numerous successful non-Title III humanities programs is available in education literature. Brief descriptions of several noteworthy classroom programs which are included in Population D are in Appendix C, page 209.

Analysis of the Questionnaire Items

A classification of the data gathered by the questionnaire is given on page 73. The results of these items will be given on the following pages. In each table the population groups indicated as A, B, C, and D, with the number of respondents in each group are as follows:

Population A - All Title III programs in interdisciplinary arts and humanities and cultural centers . . . . 43 respondents

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[21] "EPOCH: Educational Programming of Cultural Heritage." Operational Grant Proposal, Berkeley Unified School District, 1967, pp. 14, 16. The program as it is used is contemporary and does not cover only the century mentioned.

Population B -	The thirteen (13) selected programs for observations and interviews	30 respondents
Population C -	Other educators, most of whom are in higher education	10 respondents
Population D -	Non-Title III interdisciplinary programs . . .	9 respondents

Because of the wide variety of kinds of programs represented, it was impossible for all persons to respond to each item. In many cases there were multiple responses to an item. This was expected. This instrument, reproduced in Appendix A, pages 200-205, was not intended for statistical analysis. It was used to learn of practices and problems now in existence, and for suggestions significant for teacher education programs.

Interdisciplinary Aspects of the Programs

Items 6 and 7 deal directly with the interdisciplinary aspects of the programs. They are stated as follows: "Interdisciplinary involvement in your program includes elements of . . ." and "In which areas listed do you feel prepared to teach elementary age children in an interdisciplinary way? (Please check all of those you feel qualified to interrelate)." A composite of the two items is shown in Table 1. Replies to the first item are on the left side of the listing of disciplines. Replies to the second are on the right side.

TABLE 1

INTERDISCIPLINARY ASPECTS OF THE PROGRAMS

Interdisciplinary involvement in your program includes elements of						In which of the areas listed do you feel prepared to teach elementary age children in an interdisciplinary way?				
		Population						Population		
A	B	C	D	Total	Area of Study	A	B	C	D	Total
8	13	5	4	30	Anthropology	3	9	3	4	19
	x				*Creative Writing	1				1
4	1	1	1	7	Dance	18	9	4	8	39
30	24	7	9	70	Dramatic Arts	1	3	1	4	9
1	6	0	5	12	Ecology	5	6	3	1	15
7	5	4	2	18	Economics					
x					*Educational Games					
x	x				*Film					
	x				*Fine Arts					
	x				*Foreign Languages	11	18	4	5	38
14	21	6	5	46	General Social Sciences	8	12	3	5	28
9	15	4	5	33	Geography	12	11	1	6	30
25	23	5	7	60	Graphic Arts					
x					*Guidance					
x					*History					
	x				*Home Economics					
x					*Humanities	2	7	2	2	13
3	11	3	3	20	Human Ecology					
	x				*Industrial Arts	13	11	5	4	33
17	25	6	7	55	Language Development	14	17	7	7	45
24	25	9	10	68	Literature					

*Indicates an Item which was not included on the questionnaire.

TABLE 1--Continued

Interdisciplinary involvement in your program includes elements of						In which of the areas listed do you feel prepared to teach elementary age children in an interdisciplinary way?				
Population						Population				
A	B	C	D	Total	Area of Study	A	B	C	D	Total
x					*Media					
x					*Math					
36	28	8	9	81	Music	19	20	4	8	51
11	9	5	5	30	Natural Sciences	2	10	3	4	19
	x				*New Technology					
6	13	8	4	31	Philosophy	5	9	5	4	23
7	13	3	5	28	Photography	2	5	1	5	13
10	9	1	3	23	Physical Education	4	6	2	3	15
	x				*Physical Science					
11	12	5	3	31	Plastic Arts	7	6	1	3	17
x					*Psychology					
x					*Reading	1				
2	4	4	1	11	Religious Arts	2	3	2	1	8
4	1			5	Visual Arts	15	15	4	4	38

Content Emphasis

The Items 8 and 9 of the questionnaire pertain to the content emphasis of the programs. The results of the item about the center of content organization are shown in Table 2.

TABLE 2

CENTER OF CONTENT ORGANIZATION OF THE PROGRAMS

"The center of content organization of the program in which you are involved is . . ."	Population Group				
	A	B	C	D	Total
Aesthetics	16	16	3	3	38
American Studies	2	4	1	2	9
Community Needs	6	6	2	3	17
Cultural Epochs	4	5	2	1	12
Cultural Heritage	11	15	4	7	37
English Literature and Language	5	4	3	5	17
Great Ideas	2	6	3	1	12
Human Problems	3	14	3	6	26
Others Mentioned:					
Contemporary Culture and Arts	x	x			
Arts and Humanities		x			
General Social Studies		x			
Individualized Instruction		x			
Regional History		x			
Prehistoric Life and Eras				x	
Performing Arts	x		x		
Total Curriculum	x				
Providing for diverse populations of students within a single community	x				
Improvement of Speech Patterns	x				
Stimulation through teacher in-service workshops along subject areas as well as interdisciplinary lines	x				

The topics which once were principal content themes in traditional "humanities courses" no longer are the main emphasis. Concepts with contemporary meaning seem to receive more emphasis.

Spaces marked "x" indicate that someone from that population is putting emphasis on that theme.

Item 9 is closely related to item 8, and the results are shown in Table 3. The indications of central emphasis shown by this table are in complete agreement with information learned during interviews and observations.

TABLE 3

CENTRAL EMPHASIS OF THE PROGRAMS

"The central emphasis of the program is in . . ."

	Population Groups				
	A	B	C	D	Total
Human problem solving	5	14	3	7	29
Opportunities for self-expression	19	18	3	7	47
Perception of social-physical environmental interrelationships	5	18	3	5	31
Skill Development	15	5	1	3	24
Valuing Processes	5	9	4	3	21
Creativity			x		
Perception			x		
Behavior		x			
Critical Dialogue Toward the Arts	x				
Broadening Cultural Horizons	x				
Exposure to the creative process of the professional arts	x				
Development of each individual capacity	x				

The answers to this item of the questionnaire seem to indicate a great deal of emphasis in the affective domain and is parallel to the objectives stated by many of the project personnel.

TABLE 4

POSSIBILITIES OF COMPONENTS OF INNOVATIVE INTERDISCIPLINARY PROGRAMS

"The following items have been suggested as components of innovative interdisciplinary programs. Please rate each item, indicating highly significant, important, of little significance, or does not apply."

Population Group	A	B	C	D	Total
Communications system among the personnel of the program					
Highly significant	20	18	6	6	50
Important	13	12	4	3	32
Of little significance	2	1	0	0	3
Does not apply	0	0	0	0	0
Creativity in learning					
Highly significant	21	22	6	6	55
Important	12	8	2	3	25
Of little significance	0	1	0	0	1
Does not apply	0	0	1	0	1
Creativity in teaching					
Highly significant	29	25	9	7	70
Important	4	5	0	2	11
Of little significance	0	0	0	0	0
Does not apply	2	0	1	0	3
Excursions and/or field trips					
Highly significant	5	5	3	3	16
Important	15	23	6	5	49
Of little significance	13	3	0	1	17
Does not apply	2	0	0	0	2
Exploration and discovery					
Highly significant	12	16	5	5	38
Important	19	8	3	4	34
Of little significance	2	5	1	0	8
Does not apply	1	1	0	0	2
Flexible scheduling					
Highly significant	9	9	4	4	26
Important	21	20	3	2	46
Of little significance	5	1	1	1	8
Does not apply	1	1	1	2	5

TABLE 4--Continued

Population Group	A	B	C	D	Total
Frequent and Relevant planning					
Highly significant	17	15	7	6	45
Important	19	13	2	2	36
Of little significance	2	2	0	1	5
Does not apply	0	0	0	0	0
Independent study for students					
Highly significant	10	11	1	5	27
Important	20	11	6	3	40
Of little significance	4	3	1	1	9
Does not apply	1	5	1	0	7
Involvement and confrontation with human problems					
Highly significant	10	18	5	5	38
Important	16	11	3	3	33
Of little significance	6	1	0	0	7
Does not apply	2	1	0	1	4
Mandatory use of multi-discipline planning					
Highly significant	1	5	0	0	6
Important	6	5	2	0	13
Of little significance	10	8	4	2	24
Does not apply	16	9	2	5	32
Voluntary use of multi-discipline planning					
Highly significant	10	9	3	2	24
Important	16	15	5	4	40
Of little significance	3	3	0	1	7
Does not apply	5	3	0	1	9
Objective evaluation					
Highly significant	12	5	2	3	22
Important	19	16	5	2	42
Of little significance	6	6	2	2	16
Does not apply	3	2	0	2	7
Subjective evaluation					
Highly significant	7	10	3	3	23
Important	17	13	4	4	38
Of little significance	8	3	0	2	13
Does not apply	1	2	1	0	4

TABLE 4--*Continued*

Population Group	A	B	C	D	Total
Opportunities for abstract thinking					
Highly significant	14	14	4	4	36
Important	13	11	3	4	31
Of little significance	2	1	1	0	4
Does not apply	2	4	1	1	8
Pass-fail or non-grading for the program					
Highly significant	10	10	1	5	26
Important	3	8	3	1	15
Of little significance	6	2	3	1	12
Does not apply	12	10	3	2	27
Released time for planning, workshops, and other experiences for staff members					
Highly significant	17	16	4	5	42
Important	9	12	3	3	27
Of little significance	4	2	1	1	8
Does not apply	4	0	1	0	5
School-community involvement					
Highly significant	15	20	5	4	44
Important	11	9	4	3	27
Of little significance	8	2	0	2	12
Does not apply	1	0	0	0	1
Self-contained classrooms					
Highly significant	3	5	0	1	9
Important	8	5	2	2	17
Of little significance	7	12	5	3	27
Does not apply	17	7	1	2	27
Skill development for children					
Highly significant	7	4	0	3	14
Important	21	14	5	4	44
Of little significance	6	9	1	2	18
Does not apply	1	3	2	0	6
Small group discussions					
Highly significant	9	10	1	3	23
Important	21	15	4	4	44
Of little significance	3	4	1	2	10
Does not apply	1	1	0	0	2

TABLE 4--Continued

Population Group	A	B	C	D	Total
Student involvement in planning of activities and experiences					
Highly significant	10	12	6	4	32
Important	13	17	4	4	38
Of little significance	9	0	0	0	9
Does not apply	2	0	0	1	1
Teacher involvement in planning of activities and experiences					
Highly significant	19	20	6	7	52
Important	13	9	3	2	27
Of little significance	1	0	1	0	2
Does not apply	3	0	0	0	3
Team teaching					
Highly significant	7	3	2	3	15
Important	14	15	5	3	37
Of little significance	5	6	1	1	13
Does not apply	6	5	1	2	14
Use of college and university facilities					
Highly significant	6	4	2	1	13
Important	6	12	4	4	24
Of little significance	15	3	2	2	22
Does not apply	8	9	1	2	20
Use of community resources					
Highly significant	8	15	3	3	29
Important	20	13	4	6	43
Of little significance	6	2	1	0	9
Does not apply	2	0	0	0	2
Use of many materials other than textbooks					
Highly significant	21	23	8	8	60
Important	10	8	2	1	21
Of little significance	4	0	0	0	4
Does not apply	0	0	0	0	0
Total Respondents in Each Population	43	30	9	9	88

Possible Components of Innovative Interdisciplinary Programs

Table 4 indicates personnel and teacher reactions to many concepts that have been recommended in the literature as components of innovative interdisciplinary programs. Because of the contrasting nature of some projects, all items on the list do not apply to each project.

Organizational Patterns of the Programs

The literature concerning secondary programs does not indicate that "all scholastic classifications of students" are included in humanities studies. The interdisciplinary approach in elementary schools for all children, and the involvement of community cultural needs seem to be outstanding aspects of most programs. There seems to be far greater potential for culturally disadvantaged students in cultural enrichment programs than the questionnaires indicate to have been developed in some areas.

TABLE 5

ORGANIZATIONAL PATTERNS OF THE PROGRAMS

"Kinds of organization groups used for learning experiences (in your program):"	Population Groups				
	A	B	C	D	Total
Individuals	18	17	5	9	49
Classroom groups	26	22	6	10	64
Smaller groups	26	22	7	8	63
Combined class groups	20	23	4	5	52
Discussion groups			x		
"The interdisciplinary approach in which you are involved meets needs of . . ."					
All scholastic classifications of students	33	26	6	9	74
Only the students having lower academic ability	0	2	1	0	3
Only academically talented students	1	0	2	1	4
Potential school drop-outs	1	8	1	1	11
Local community in terms of cultural enrichment	14	18	5	2	39
Several ethnic groups					
Minority groups, including the culturally disadvantaged	11	18	6	3	38
Those using English as a second language			x		

Types of Experiences Provided

The questionnaire includes three items inquiring about the kinds of experiences involved in the programs. They are items 11, 15, and 17. Table 6, in three sections, shows the results.

TABLE 6

TYPES OF EXPERIENCES PROVIDED

"Your program involves . . ."	Population Groups				
	A	B	C	D	Total
After school and/or weekend experiences	15	7	4	5	31
Cultural Center	8	8	4	2	22
Curriculum Development	24	18	7	7	56
Excursions (field trips)	13	21	4	7	45
In-service teacher education	27	21	8	6	62
Performing artists and professionals	24	21	8	6	59
Summer Experiences	15	11	3	3	32
School interchanges		x			
Science, social centers, and art centers		x			
Student workshops and clinics		x			
Instructional television		x			
"Your experience in interdisciplinary education led to discoveries in . . ."					
Factual knowledge	17	14	4	7	42
Perceptions in the affective domain	18	16	6	5	35
Techniques of personal relationships with students	18	18	4	7	47
Techniques of personal relationships with your peers	9	17	4	6	36
Confrontation with and comparisons of human values	16	22	5	7	50
"Resources personnel for the program have included . . ."					
College and university consultants	31	19	8	6	64
Exhibits and materials from sources outside of your school	16	20	7	9	52
Local educational cultural center	11	13	5	4	33
Performing artists from diversified fields	23	17	6	4	50
Representatives of your community other than educators	21	18	6	7	52
Specialists and other professionals of various kinds in consulting roles	26	20	6	7	59

The first two sections of the above table point out some results of the programs, as well as kinds of experiences which were involved. It is a representation of the truly wide diversity of types of experiences being offered. This parallels the differences of kinds of programs. Each one varies in some way from all of the others.

The diversity of resources personnel is part of the characteristic of uniqueness in each program. Strength in programs frequently is in the quantity and quality of resources used. Much imagination has been used in identifying potential local resources persons.

Problems Involved in Interdisciplinary Programs

Data regarding problems of exemplary interdisciplinary projects were obtained from interviews, by reading the literature of the programs, and from the questionnaires. The main problems reported involve personnel; school-community involvements and relationships; financing; curricular planning, content, and operations; availability and use of facilities, materials, and human resources; and teacher education. These are the findings.

Personnel Problems

Personnel of the programs seem to be very enthusiastic and deeply involved in and dedicated to their projects. Usually, however, they are greatly overworked, finding it necessary to spread their efforts over too wide an area to be as effective as they would like to be. Staffs are limited in numbers, as well as by finances. Because in most programs they try very hard to maintain strong personal bonds in many community areas, much time, effort, and money "beyond the call of duty" are contributed. The staffs of several representative projects report that they try to make and maintain contacts in all major civic, educational, and cultural groups of their communities.

It is important that the administrative staff members of a program have interests and talents which are complementary. It is important to avoid conflict by having people with a broad span of skills who can adjust their personalities in the team effort. Facilitating the program as it was conceived by the organizing group is not always easy.

Another totally different kind of problem involving personnel is the apparent reluctance, fear, or inability of many teachers to be innovative. Project coordinators and directors point out that sometimes teachers do not recognize or understand the needs, the objectives, or the rationale of a program. Thus, it is difficult for some teachers to volunteer to participate. There is a reported reluctance to discard traditional textbooks, workbooks, and curriculum guides and to "take a risk" in being innovative. Some curriculum directors involved in these programs recommend the substitution of outside resource persons, field trips, and involvement in other kinds of creative experiences as a substitute for these more reluctant teachers. In several instances, effective teaching materials are written or produced locally, to meet local needs, objectives, and rationale.

One of the difficult situations reported is the lack of understanding of interrelationships. These relationships include man and his environment, interrelationships among the disciplines, and those between man's work, his existence, and his environment. Teachers frequently have not been sufficiently prepared and oriented to deal with interdisciplinary studies. They sometimes lack ability or experience in organizing and in applying values through learning experiences to relevancy in students' lives.

Another phase of personnel problems pertains to relationships between the among teachers, project staff personnel, and school administrators. Although in most programs observed, rapport seems to be excellent, some projects report needs for strengthened unanimity of purpose in this area of relationships.

In some instances organizational problems involving personnel have been seen. It is extremely difficult for teachers to try an innovative approach such as team teaching with one group of students while having other teaching responsibilities of a more conventional nature with different groups of students. The purposes of interdisciplinary teaching also are defeated when departmentalizing occurs in the same elementary school building. These two different but closely related problems have been encountered in Title III programs. This points out the extreme importance of the preparation of administrators as well as of teachers for such programs. This point is emphasized by such educators as Goodlad and Keller, as has been mentioned earlier.

Teacher Education

As has been mentioned frequently in this study, the preparation of teachers at pre-service and at in-service points of their careers is highly important to the success of innovative and interdisciplinary projects. Several reports are cited. "There was insufficient teacher participation at the in-service education program. A reason given was that some of them needed university credit in specific course work toward degrees. This institute /where the in-service program was held/ was not so accredited to meet degree requirements." Other projects report similar situations.

Not only should teachers participate in these institutes, directors believe, but the teachers should be selected "with abilities or perception to participate in interdisciplinary approaches." Another leader states that teachers must become involved, not merely "giving lip service to the program."

The problem is raised in the wide range of literature, in literature of the programs, and in interviews whether teachers should receive college credit, financial remuneration, released time, or other fringe benefits for the time and effort involved in specialized training of this kind.

In some programs in-service education for interdisciplinary approaches, uses the facilities of nearby colleges and universities. The questionnaire results in Item 18, page 129, indicates that use of college and university facilities have been of limited or questionable value to the programs. Some institutes at the local level and nearby colleges offer college credit at a local level only. Other school systems have released-time plans. The problem does not seem to have been resolved.

Curriculum Content

Some of the problems involving personnel are also those of a curricular nature, as was shown in the above sections.

Continuity of Content vs. Fragmentation

Stated goals of innovative projects frequently aim at elimination of fragmentation of time, space, content, and effort. The lack of continuity in many traditional curricula is the antithesis of the kind of curriculum here being considered. Repeated mention has been noted that "one shot" experiences are of questionable value. Before experiences such as involvement with artists on a personal basis or before excursions, adequate preparation is very important. Some staffs also provide follow-up assistance for the classroom teacher and students. This type of service helps with several related problems already mentioned.

Some staff personnel who are providing on-going and continuing services and programs feel that lack of continuity precludes depth of learning. Personnel of the permanently located "center" programs feel that they are providing an answer to this difficulty. Teacher preparation and project staff serving as consultants help in many cases to reduce fragmentation and provide continuity.

Relationships Between Innovative and Traditional Curricula

As illustrated in Table 7, "Problems of the Programs," the highest incidence of potential trouble seems to exist between the existing program and the new innovative efforts. At least two projects report difficulties in the area of creative writing. Students resist efforts of traditional means. There are reports of a carry-over of this resistance to the innovative efforts. Other programs, however, report outstanding coordination of the language arts with other areas, indicating creativity resulting from other experiences. There is an expressed concern for "general need for interrelating the areas."

Community-Program Relationships

Personnel from all projects interviewed stressed the necessity for excellent liaison between the project, the community, and all school personnel. It has been reported that in some local areas new programs have been viewed with mistrust, fearing "a propaganda device to promote ideologies such as socialism and communism," or of a "Federal agency imposing a values system on our children." One approach to solving this problem was the involvement of representative citizens in early planning stages. Citizens helped to formulate statements of values and attitudes which should be preserved in that specific area.[22]

Rapidly growing school districts which are "bedroom communities" for metropolitan areas present very specialized community-school problems. Tax-based school funding, allocation of funds, split-day scheduling, and juvenile problems all require specific solutions, each time they occur. In some areas the school building facilities simply are not adequate for the traditional needs. The cultural centers are seeking to be part of the answer to this type of situation, as well as providing other services already noted.

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[22] Appendix E.

Securing maximum parental interest and participation is very important in certain types of programs. In some of the projects the city Parent-Teacher Association leadership is involved in planning and operational stages. In others there are plans for parent education to parallel that of the students. It seems that parental indifference and hostility can be overcome when steps are taken early in the program.

Use of the local media and many kinds of community liaison are used as beneficial and necessary means of community involvement.

Financial Problem

The questionnaire replies do not seem to rate finances high in the hierarchy of problems. However the literature of the programs and representative personnel indicate that this is one of the most pressing difficulties, and the financial picture seems to have several ramifications. Some say that bureaucracy and red tape, and the slow processes of funding are a source of great distress. Without quick confirmation of funds, planning is at best tenuous. This is particularly true when "quick" judgment must be made in obtaining services of some highly specialized resources people. Personnel say they often must "take a risk in decision making."

In some areas very rapid population growth combined with inflationary trends makes meeting the needs of all children increasingly difficult. It is difficult to make money, as well as the human effort, cover the area to be served. The situation limits resources and materials and over-taxes the personnel, as was noted earlier.

Some outside evaluators have criticized the ways in which funds have been used: too much on facilities and materials, too little on facilities and materials, inefficiency in use of funds, top-heavy supervisory funding, and inadequacy of funds for highly specialized personnel. It seems that many of these problems originate in planning stages. Interviews with personnel indicate that they are aware of their strengths and of their weaknesses. It is possible that the judgments of some outside evaluators who appear so opinionated may possibly not understand the relevancies of the objectives to the local needs. In some projects the continuity from needs to objectives to evaluation is more obvious than in others. In cases where the continuity is not so obvious, it would be more difficult for the evaluators to perceive relevancies as readily as in the better organized projects.

Most programs suffer intense stress at the time when government funds phase out. Some programs collapse at this point. In some cases outside evaluators indicate that initial planning was insufficient. This underscores once more the very high priority for strong planning with continuity throughout the program. On-going continuous efforts toward a shift of funding seems necessary for successful ending of government funds and moving toward another means of financing.

Some program directors indicate the direct relationship between community involvement and support with survival of the project in mind. Such programs as those at Cleveland, Allentown, Denver, and Berkeley attempt to make themselves an integral part of the community facilities. There is also a prototype role to be played, as in the case of the Cleveland Supplementary Center. Others, such as the program at Colorado Springs, find part of their strength in close college ties and teacher education programs.

Evaluators point to the need for financial efficiency at all points during operational stages. Project personnel underscore this need.

A Program that did not Become Operational

Many problems may arise to prevent a planning proposal from becoming operational. Some criticisms of a proposed program which did not become a reality follow:

1. There apparently would not be sufficient correlation with the existing school curriculum.

2. The application for funds did not show evidence of knowledge of other efforts in related fields. Planners had not communicated with others performing similar efforts.

3. Insufficient consultation with colleges, universities, or other specialists had been attempted.

4. Local civic, industrial, recreational, and cultural agencies had not been consulted.

5. A program for evaluation was inadequate.

6. There was evidence that the program, as it was proposed, would result in "inbreeding" of education and culture, inasmuch as outside consultants were not to be used.

7. The needs and objectives did not follow in sequence.

Staff members in successful programs have stated in interviews that the writing of a proposal is one of the most important steps toward success.

TABLE 7

PROBLEMS INVOLVED IN THE PROJECTS

"The problems as you perceive them in the interdisciplinary program involve . . ."	Population Groups				
	A	B	C	D	Total
Adequacy in content-preparation of teaching staff	16	19	5	8	48
Adequacy in methods-preparation of teaching staff	20	18	4	6	48
Adequacy of planning	18	18	6	9	51
Adequacy of staff for consultation and administration	10	9	2	5	26
Continuity in relating needs, objectives, procedures, and evaluation	18	17	4	4	43
Relationships between the innovative project and the existing curriculum	25	19	5	4	53
Scheduling and programming	14	15	3	5	37
Finances	12	18	2	5	37
Adequacy of materials and physical facilities available	18	13	4	7	42
Fragmentation of existing curriculum		x			
Reorienting Teachers		x			

Keys to solutions of the groups of problems seem to be in the following areas:

1. Initial quantitative and qualitative planning;

2. Staff leadership skilled in liaison and in human relationships;

3. Active participation at planning, operational, and continuing stages by community leaders as well as by educators;

4. Effective community-school-higher education interaction, with teacher education carrying a more significant role in preparing teachers;

5. Availability of adequate funds, with clear and adequate communication between funding agency (government or other) and expeditious facilitation of moneys and policies.

Evaluation Procedures

The range of opinions on the subject of evaluation is very wide. Almost all agree that it should be an ongoing, continuous process, with students involved. However, there is not agreement as to the means of evaluation. Some educators believe that behavioral objectives must not be stated for arts and humanities programs; others believe that evaluation and performance goals should be stated objectively. Inasmuch as the arts and humanities deal in the affective and the cognitive domains, there is much subjectivity involved.

At least two projects involved in Population B of this study have highly developed systems of evaluation. Others use various questionnaire-types which seem to be appropriate for the kinds of programs using them. Some samples of evaluation instruments are reproduced in Appendix F.

Questionnaire Items on Evaluation

Replies to the questionnaire indicate a very wide range of efforts to evaluate processes occurring during the supplementary educational programs. The three questions asked on the questionnaire were:

1. During interdisciplinary experiences, have efforts been made to measure changes in __attitudes? __behavior? __knowledge? __skills?
2. If so, what instruments of measurement have been used?
3. Do you feel that these measurements were __successful? __moderately successful? __inadequate? __unsuccessful?

In Populations A, B, and D seventy-four (74) respondents reported efforts to measure attitudes; eighteen (18) reported attempts to measure behavior; sixty-six (66) efforts were made to measure knowledge; and fifty-five (55) aimed at measuring skills.

Most of the types of measurement attempted were reported by one, two, or three respondents. Methods tried and reported by four or more persons included the following:[23]

Questionnaires	S to MS
Standardized tests (unnamed)	1 - S 5 - MS 2 - I

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[23] The following abbreviations are used: S - successful; MS - moderately successful; I - inadequate; U - unsuccessful.

Outside evaluators	S to MS
Teacher-made tests	MS
Teacher observation	MS
"Special instruments"	MS

Other methods used, and the degree of success were as follows: (Wording is that used by respondents).

Inventories	MS
Attitudinal Inventories	S to MS
Self-description	I
Check lists	S
Check lists of moods and feelings	I
Check lists of attitudes	MS
Surveys	S to MS
Attitudinal scale and survey	2 - MS 1 - U
Interviews with questionnaires	MS
Parent questionnaires	MS
Discussion plus questionnaires	S
The child's interests	S)(These two items) were used) together)
Parent interest and participation	S)
Discussion	MS to S
Peer discussion groups	MS
Sociograms	MS
Minnesota Teacher Tests	MS

Knowledge tests	MS
Skill tests	1 - S 1 - MS
Wide-range tests	I
Tests for parents to use	S
Performance of students	U
Practical problem solving and tape recordings	begun too recently to know the results
Language experience stories	S
Changed attitudes in other classes	S
Teacher evaluation (means not specified)	S
Perceptual skill items	MS
A subjective rating scale, including interest, motivation, and attendance	S
Teacher self-report form	MS to I
Student self-report form	MS to I
Anecdotal records	MS
Change in teachers toward presenting creative experiences to students	S
Testing and reaction query	MS to I
Measurement of attendance at cultural programs	MS
Eisner Art Tests	MS

Kyne Test of Aesthetic Judgment in music	MS
Controlled experiments on student attitudes toward the arts	S
Teacher participation and follow-through at classroom level	MS
Reactions toward resource persons	S

Reports from those in higher education, Population C, who have conducted or are conducting interdisciplinary programs report the use of the following means of evaluation, most of which they report to be moderately successful.

Locally devised instruments

Conversations, papers, reports, projects

Observation, discussion, self-evaluation

Rating scale, project papers

Merrifield Humanities Attitudes Scale, Dyer Values Scoring Rubric, Prince Value Scale, Frymier Picture Preference Scale

Teacher Education for Interdisciplinary Studies and Cultural Centers

In each interview related to this study there was discussion of teacher education as it relates to the preparation of teachers for their new roles in exemplary supplementary education. There was general agreement that traditional teacher education does not prepare teachers for non-traditional teaching situations.

Recommendations for Teacher Education made by Project Personnel

Great stress is made by personnel of the programs, in the literature of the programs, and in a wider span of related literature that one of the most significant needs is for teacher education to become aware of the needs of schools and communities. This seems to be the one most widely voiced plea in the fields of interdisciplinary curriculum for cultural understanding. Throughout the previous pages of this study, reference to this need has been made. Some additional statements from interviews and correspondence follow.

1. Colleges should offer training in children's humanities. Credit for these should be accepted for certification.

2. Colleges should conduct less lecture and more experience-type training.

3. Using resource persons from colleges or universities to assist with in-service education can be valuable when personnel of the programs and those from higher education share mutual goals for the project.

4. Teachers need to know how to relate specific human problems to the relevant disciplines in an interdisciplinary approach. It must be demonstrated what is meant by this approach. This should include demonstrations and simulation of team-teaching efforts and other ways to interrelate.

5. Social sciences should not be taught and learned as isolated "courses" but as cross-disciplines, with a humanistic viewpoint, in contrast to a purely scientific approach. There is a need to recognize this cross-cultural nature of the social sciences, to include anthropology, archeology, human ecology, and economics.

6. Children's literature, studied in depth, relates to humanity. This needs a new approach in teacher education.

7. Art and music should be taught in the art and music departments and should not be merely "survey" or "methods" courses.

The Escarosa Humanities Curriculum Development Center

One of the projects having a summer workshop for teacher education is the one at Pensacola. It uses the team approach to developing curriculum and problem solving in a non-disciplinary way. The entire instructional staff is involved in the planning of the humanities curriculum. The summer workshop, conducted by nationally known consultants has as its objectives: (1) to acquaint teachers with local heritage; (2) to create plans and programs in humanities to bring out inquiry and creativity. Activities include tours, instruction in the use of audio-visual equipment, use of simulation, and the learning of certain art skills.

The continuous in-service teacher education for pilot schools at the center and in the individual schools provides the following points of emphasis:

1. An overview of humanities projects and a theory of curriculum correlation;

2. Discovery and development of creativity in children;

3. An overview of social studies, literature, art, music, rhythmic movements, and drama;

4. A review of efforts to restore and preserve significant local and state history;

5. Techniques of locating, authenticating, collecting, classifying, preserving, and utilizing historical artifacts and manuscripts;

6. Art workshops for skills and techniques in ceramics and sculpture;

7. Workshops to develop skills and techniques in music and theatre arts;

8. Selection and utilization of resources and media, including the adaptation of new technology to enhance learning.

The Desire for Relevance in Colleges and Universities

During this study college and university educators, as well as public school personnel, have been interviewed. The comments and recommendations made by leaders in higher education indicate their intense desires to facilitate implementation of the kinds of programs that have been described in this chapter.

It is pointed out that very little teacher education now exists in interdisciplinary studies or in the humanities. One professor believes that elementary and secondary educators must put pressure on university teacher education departments to help meet their needs. The new focus of community involvement in schools and schools involved in community problems should add a new focal point in teacher education. Need for community cultural enrichment and aesthetic education as well as human understanding, educators point out, should be recognized for their importance. People form the community; education must be at the "people level" to be relevant.

Another leader in a college of education believes crucial elements in the humanities of significance for people today should include: (1) things that make for a civilized life: the social setting of life and respect of man for man in his environment; and (2) the ability to make rational judgments on such questions as "Whom do you trust?" and "Who has authority?" Each person should have a sense of individual discovery, to be his own judge and authority.

A third educator in a college that is active in humanities education makes these recommendations. Program administrators in teacher education for humanities or in the humanities must know how to teach. This type of program requires great flexibility, meeting needs as they arise. Therefore emphasis is on informal rather than academic impetus, and administrators should be willing and able to be involved. There is a need for continuity of an interdisciplinary program, beginning when the child is in kindergarten and continuing through high school. At all points the program must meet immediate needs of each child at that time and place. This emphasizes the need for flexibility and for individuality in learning.

One educator speaks out for the concept of interrelating content of ideas and the grouping of students in cross-age or grade levels. This is another part of the answer, many believe, to fragmentation in education. Group dynamics is seen as a significant part of the process of humane education. Attitudes, including self-concept, have high priority, along with basic skills. Creativity is identified as the antithesis of violence and destruction, but the habits of creativity must begin very young in the child's life. Self-concept may be the central idea in this kind of educational experience.

In the successful program the child must have a model; the individual teacher is the guideline for the child. There is importance in such questions as "How much does one person count?" and "What pleases you?"

Another suggestion made was to take a new look at the goals of education and the concepts presented. Do they aim at adding content, at restructuring, or at simplication?

A dean of a well-known school of education relates the beginning of a highly successful humanities program in elementary and secondary schools. Four persons, having excellent rapport and creative ideas, wanted to "make a difference in education." In a summer workshop for students, they "pulled out the stops," permitting new involvement and confrontation with human problems. Later, when the program became operational with government funding in the schools, a change in academic tone in the teachers' lounge was noted. Those who once were indifferent or hostile became curious about the new enthusiasm for learning which the group in the humanities venture had generated. This educator states the following as the initial steps for beginning a humanities program: (1) begin with the assessment of local problems and needs; (2) pull together persons with common interests but diverse abilities to affect the problems and needs of the school and the community.

Questionnaire Response to Items on Teacher Education

Two items in the questionnaire pertain to teacher education. Item twelve (12) is concerned with practices of in-service education, and item thirteen (13) asks about needed content in teacher education. The results of these two items are reported in Tables 8 and 9.

TABLE 8

TEACHER EDUCATION: PRACTICES

"If your program involves in-service teacher education, it includes . . ."

	Population Groups				
	A	B	C	D	Total
Seminars with performing artists of various types: writers, sculptors, dancers, musicians, etc.	7	16	4	3	30
Workshops with performing artists such as those listed above	14	9	2	2	27
Seminars with professionals such as educators, consultants, critics	17	15	3	5	40
Workshops with professionals such as educators, consultants, critics	17	20	6	4	47
Simulated Experiences	9	10	2	2	23
Other Experiences:					
Role playing, psycho-drama			x		
Laboratory Experiences with children			x		
Newer media workshops	x	x	x		
Regular summer courses--arts and humanities	x	x	x		
Shared experiences			x		
Individualized in-service, one teacher working with one specialist		x			
Guidebook materials to accompany artistic performances	x				
Language laboratory activities	x				

TABLE 9

TEACHER EDUCATION: NEEDS

"What do you consider to be significant kinds of teacher preparation leading to interdisciplinary teaching of K-6 age children?"

	Population Groups				
	A	B	C	D	Total
Creativity in teaching	31	26	7	8	72
Content areas, such as those listed in items 6 and 7	17	14	6	7	44
Film making	3	7	3	3	16
Group dynamics	12	15	5	6	38
Techniques of interdisciplinary teaching	17	18	5	5	45
Use of multi-media	18	21	5	9	53
Sociology of Childhood	9	17	3	4	33
Theories of learning	13	15	6	5	39
Styles of learning	13	11	3	3	30
Human relationships and sensitivity	22	24	6	6	58
Interaction techniques	15	19	4	4	42
Skills in communication	18	16	6	6	46
Understanding of human valuing processes and theories	16	18	7	4	45
Team teaching choice of materials of an interdisciplinary nature	10	13	6	8	37
Skill in using materials		x			
Changed role of the teacher		x			
Individualized instruction		x			

The second question, "What do you consider to be significant kinds of teacher preparation leading to interdisciplinary teaching of K-6 age children?" has received a very high rate of response. It should provide some very specific cues to those who have responsibilities in the area of teacher education. The list is not all-inclusive of content for teacher education, but it does point out some needs and desires on the part of teachers and staff personnel. It seems to show a very wide range of needs of teachers.

Recommendations for Planning, Organizing, and Operating Interdisciplinary and Cultural Projects

Representatives of most of the projects forming Population B were asked to state their recommendations for other persons who plan to establish interdisciplinary curricular programs or cultural enrichment centers. Each set of recommendations was given carefully and thoughtfully. To make a composite of these suggestions would cause fragmentation of continuity. Therefore, several sets or recommendations are given from the interviews. These suggestions, combined with the descriptions of the programs should indicate some continuity of thought in planning and operating for a specific program. Reference is made to the city or area in which the project operates. The names of one or two persons interviewed at each project are provided.

Suggestions for Priorities at Garrettsville

George E. Beckett and Rosalie Griswold

1. There must be one or two persons who are dedicated to the idea and who will present a plan.

2. Any plan needs the support of the school board, the administration, and eventually the community.

3. There must be a relevant idea, central to needs which have been designated.

4. The area of emphasis or means of approach must be determined. This program uses universal human ideas, ideals, or values. At the initial in-service institute, the teachers surveyed the needs as they perceived them. They identified universal humanistic themes or values which they believed should be a part of learning experiences. Because they felt that the social sciences provided the broadest base for these ideas, that area was identified as the focal point for integrating the disciplines in a humanities grouping, with human problems and ideals as the central focus.

5. In-service teacher education and orientation is highly important. The desire to participate, enthusiasm for the program, and understanding of the necessary processes by teachers is absolutely essential. Also needed are self-motivation, understanding of the community, and its people, problems and resources, dedication, compassion, and the ability to teach using general concepts, rather than being completely textbook-oriented.

6. Nearby colleges and universities, as well as other nearby resources, make workshops of more value.

7. The slow learner should be considered; the humanities should be for everyone in some degree.

8. Materials need to be locally produced. If helpful guides to humanities could be offered, more teachers would be willing to cooperate with this new idea.

Recommendations for Programs for Cultural Understanding

Will Howard, Richard Oursler,
Ralph Lacey, Patty Haynes

The group from Denver made recommendations for the coordination of a program emphasizing cultural understanding. These are listed in chronological order and in the order of priority for their project.

1. Beginning at the top, secure administrative backing.
2. In simultaneous steps,
    - a. After obtaining backing from the administrators, present the proposal to the local board of education; and
    - b. Begin public relations in the community by bringing together representatives of civic elements, i.e., institutions and organizations having cultural influence and impact that can be useful in the educational program. In this procedure, it is considered important that the cultural institutions realize that there is mutual value in the proposed undertaking. In cultural exchanges, all benefit--the schools, the ethnic groups, the cultural institutions, and the community.

Plan together the kinds of activities that are applicable and important.

3. Approach administrators of the individual schools on a personal basis.

4. Then immediately bring them together, along with "central office" administrators and cultural/civic leaders, for group explanations of ideas and plans. Included in this group should be the executive director of the city-wide parent groups (PTA). This is highly important to subsequent parent involvement. This step brings together influential representatives of significant interest groups of the community to be served.

5. Bring together the teachers who may participate in the program. Introduce them to the ideas and objectives of the program. It is important that teachers volunteer to participate in a program of cultural understanding. After the teacher process of self-selection, the members of the parent groups and the teachers from schools involved meet together with the project staff. In multi-ethnic groups and inner-city groups this step can be highly significant for initial and continuing success of the program.

In a plan where there is an interschool exchange of personnel or when classes are mutually involved in an experience, it is of very high priority that the teachers who will work together have mutual in-service experiences.

Support of the teachers by the project staff, with necessary materials and services must be continuous, meeting the on-going needs of each group, for a successful program.

6. Identification of teachers who volunteer will also indicate the classrooms which will participate.

7. Meet separately with the PTA officers of the groups whose children will be involved. This includes "room mothers" or others who might be directly involved. Then have group meetings. At this point there may be evidence of resistance to involvement with other ethnic groups in terms of fears of ethnic cultural change. The importance of understanding between people as the objective may need to be reinforced with these groups. The continuing support from the top of the educational structure at this point, as at others, is pointed out.

8. As the calendar is being planned, in-service teacher education takes place. A part of the plan for inter-school exchanges is the preparation of the teachers. This is the "buddy system" in operation with the teachers, as well as with the children.

9. Put the plan into operation.

Suggestions from Langhorne, Rees Frescoln and Carol Soderblom

During an interview, the leaders of the Neshaminy Humanities Program submitted the following recommendations:

1. Allow sufficient time and facilities for in-service teacher education before attempting a project. Time to develop common goals, to become acquainted, and to develop procedures and materials are points of emphasis.

2. Make opportunities of various kinds: for public relations, to develop a nucleus of personnel, to facilitate humanity at work. Try to involve all kinds of persons who can communicate with children.

3. There is an absolute necessity for having administrators and several teachers in a school who understand the purposes and rationale and are committed to the program.

4. Materials must be available to the teachers when they are needed. A listing of ideas and suggestions is not sufficient. Some staff member should be responsible for seeing that materials are at the right place when needed.

5. Involve teachers and other staff members of as many categories and at as many levels of the school as possible--librarians, guidance personnel, psychologists--anyone who can contribute to the insight of the "human condition."

6. A supervisor must not superimpose his or her ideas with rigidity or with too intense enthusiasm to stifle the creativity of an individual teacher. Enthusiasm is very important, but it must be used judiciously.

7. Do not allow pressure groups to impose on the program.

8. Public relationships are highly significant. It is important to have early liaison with parent groups. Communication with the public is highly significant.

9. Have objectives clearly established as a starting point; then measure every achievement and effort specifically against them.

10. Begin the program in kindergarten, rather than at the secondary levels.

11. Begin with wide community-based interests, intermeshing broad interdisciplinary aspects from the beginning stages.

12. If the students involved must be limited in numbers, begin with the academically advanced. This starts where the chances of success are the greatest, setting a precedent which may later be followed with the other students.

Recommendations for a Project Such as "The Living Arts" Program

Jack DeVelbiss, Director

The personnel of the Dayton project presented these ideas for success in a program designed to encourage active participation in the arts:

1. Identify local needs.

2. Locate adequate facilities where students and teachers have adequate space and freedom to experiment and where adults can have a part in the program.

3. Do not try to make it a program for every child, but plan it on priorities.

4. Think "big" and plan "big," maintaining relevancy to contemporary needs at every step.

5. Take adequate time to organize a staff. Be very sure of each person involved. A warning is given against moving too fast in initial stages. Utilize adequate time to develop unanimity of goals and to foster mutual understanding of the persons and of their media.

6. Staff rapport is vital from the beginning. Adequate time to talk, compare, discuss, and revise is necessary.

7. Have a "good sensible organization from the top." Avoid over-organizing, but insist on adequate personnel, each playing his own roles. Leadership is highly important.

8. In writing government proposals, skill in the use of language and research of the field are highly relevant.

9. Objectives, based on needs and goals, should be written so that they can be measured.

10. Dissemination of information, public relations, community involvement, and visitation by many people

are all important parts of a successful program. It not only is important that people visit the arts projects but that personnel of the various similar projects exchange ideas and see other programs in operation.

11. The selection of consulting or visiting artists of many kinds has many ramifications. There seems to be value here in many dimensions. The artist frequently experiences completely new relationships with children, which opens new potentials for cultural education.

"Pikes Peak Regional Arts and Humanities Education Program" Suggestions
Don A. Green and Jean Keeley

The Colorado Springs staff contribute these ideas as advice for program development which will alter the present "fragmentation of time, space, and disciplines."

1. Resources to be used in the program are very important. Early in the development a survey should be made of people, places, events and things that can be used in the program. In considering human resources, there is importance in such questions as their subjective attitudes and feelings which may contribute a fresh approach to a discipline or to a problem.

2. Importance of public relations and a very wide range of contacts on local, state, and national levels is stressed.

3. An exhibit area for a project such as that found in Colorado Springs is important. Here many resources for the teachers are housed.

4. The staff and office of a project has the role of a central agency for the community and for the schools. Here traveling exhibits may originate, teachers may get resources, the community may have "in-put" roles in relating to the schools through this central staff.

5. Resource persons may give preliminary assistance in helping to prepare for their actual performances.

6. Teacher education takes many forms. For field trips, the teacher should have advance orientation. In-service teacher education can change attitudes and behavior of teachers, this staff believe.

Summer workshops for the Colorado Springs project have been conducted annually. Jean Keeley, the director of this segment of the program, discussed the workshops in the interviews. She feels that teacher education is the key to success. Other aspects feed into this main goal. There must be open mindedness if the program is to be successful. Exposure to new ideas comes in teacher education. The teachers need to experience greater emphasis on the humanistic element in all areas of learning.

In the approach here recommended, an expert in one discipline can easily interrelate with numerous other areas. Workshops have universal themes, such as "Alienation" and "The Irrational Man." A theme is approached from the human viewpoint and expanded across the disciplines. The method is not as important as the interrelating of relevant ideas.

Summary

Most of the suggestions, theories, and recommendations made by representatives of the programs from Colorado Springs, Dayton, Denver, Garrettsville, and Langhorne are also recommended by the other personnel in the interviews. Specific ideas for planning, organization, and operational procedures must be compatible with the type of program desired and with the local needs and objectives to be met.

The programs discussed represent (1) those working principally in the classrooms; (2) those having a cultural center with human understanding as a focal point; (3) those in which participation in the arts has a significant role; and (4) various combinations of these points of emphasis.

TABLE 10

POSSIBLE RESULTS OF AN INNOVATIVE PROGRAM

"The following points have been cited as possible results of an innovative interdisciplinary curricular experience. Please rate them, using your own experience as the basis for answers."

Population Groups	A	B	C	D	Total
The program has reinforced the concepts included in the traditional curriculum.					
consistently	3	6	3	4	16
frequently	20	13	2	1	36
sometimes	7	9	1	4	21
seldom	4	2	0	0	6
never	1	0	0	0	1
Attitudes toward the arts have become more positive.					
consistently	14	11	3	4	32
frequently	20	13	3	4	40
sometimes	2	6	1	1	10
seldom	0	0	0	0	0
never	0	0	0	0	0
The confrontation of values through this approach to elementary school curriculum has facilitated individual human perception and sensitivity.					
consistently	1	9	2	5	17
frequently	23	11	2	3	39
sometimes	10	10	1	1	22
seldom	0	0	0	0	0
never	0	0	0	0	0
This kind of program is geared to individual needs of children, in terms of their human functions and understandings.					
consistently	11	16	2	3	32
frequently	12	13	4	5	34
sometimes	12	2	0	1	15
seldom	1	0	0	0	1
never	0	0	0	0	0

TABLE 10--Continued

Population Groups	A	B	C	D	Total
The multidisciplinary program has emphasized multiple sensory responses rather than purely verbal responses.					
consistently	15	10	2	6	33
frequently	14	14	3	3	34
sometimes	8	3	1	0	12
seldom	3	0	0	0	3
never	0	0	0	0	0
This approach to learning/teaching reduces fragmentation and segmentation.					
consistently	7	9	4	2	22
frequently	17	6	0	2	25
sometimes	8	10	2	4	24
seldom	3	0	0	1	4
never	0	0	0	0	0
Human potential is more easily released through developing self-concept by human interaction provided by cross-disciplinary programs than in the traditional kinds of programs.					
consistently	9	12	4	3	28
frequently	21	12	2	3	38
sometimes	6	3	0	2	9
seldom	0	1	0	0	1
never	0	0	0	0	0
Interrelationships within the "human condition" of human problems, social and physical environments, and the arts come into focus in the interdisciplinary experience.					
consistently	7	10	4	4	25
frequently	16	11	1	2	30
sometimes	9	7	2	3	21
seldom	2	0	0	0	2
never	0	0	0	0	0
There is evidence of changed behavior of children in terms of perceiving relationships resulting from the cross-disciplinary program.					
consistently	5	4	2	3	14
frequently	23	15	3	2	43
sometimes	4	9	2	3	18
seldom	2	0	0	1	3
never	0	0	0	0	0

TABLE 10--*Continued*

Population Groups	A	B	C	D	Total
There is evidence of changed behavior of children in terms of increased sensitivity to others.					
consistently	4	5	2	2	13
frequently	19	14	2	3	41
sometimes	11	11	3	3	28
seldom	0	0	0	1	1
never	0	0	0	0	0
There is evidence of increased eagerness to learn.					
consistently	2	10	1	3	16
frequently	28	13	5	5	51
sometimes	4	8	1	1	14
seldom	0	0	0	0	0
never	0	0	0	0	0
Abstract thinking and conceptualizing become a more significant part of learning.					
consistently	4	2	3	1	10
frequently	19	14	2	6	41
sometimes	9	11	2	1	23
seldom	2	0	0	1	3
never	1	0	0	0	1
Intuitive sensitivity has been involved.					
consistently	3	3	2	2	10
frequently	20	12	2	2	36
sometimes	8	11	2	3	24
seldom	4	1	0	1	6
never	0	1	0	0	1
Study guides and curriculum guides are of value.					
consistently	10	3	2	1	16
frequently	12	4	2	2	20
sometimes	9	11	3	3	26
seldom	6	7	0	2	15
never	0	1	0	0	1

TABLE 10--Continued

Population Groups	A	B	C	D	Total
In the interdisciplinary areas, facilitating growth of the child who will be a citizen of the twenty-first century is a part of your consciousness.					
consistently	14	18	3	5	40
frequently	14	5	3	3	25
sometimes	8	2	1	1	12
seldom	1	2	0	0	3
never	0	0	0	0	0
Total Respondents in Each Population	40	30	9	9	88

The wide range of purposes and needs served by the projects are quite basic in this question of "possible results." Some of the questions do not relate to all kinds of experiences which the programs provided. However, the table does indicate some values which have been realized and emphasized.

Recommendations for Assuring On-Going Programs

Because projects encounter great stress at the time when government funding must be "phased out" and the program must stop if no other means of financing seems possible, a few recommendations for continuing the program might be considered:

1. Plans must be on a continuum, evolving from the earliest conception of the program.

2. A broad-based, community-involved program is more likely to obtain local funding than one with which

the public does not identify and cannot see as having value. The idea of mutual value or reciprocity is important for on-going financing, as was mentioned in several interviews.

3. There is a possibility that some programs develop products, such as ethnic films, written materials, or evaluation instruments, which at later stages could be a source of funding. This is possible on a limited basis.

4. The sponsorship of a program by a college or university in either limited or expanded form seems to offer a degree of permanency to a program.

5. School is a business. Funds and human resources can be used in such a way that capital outlay, or basic facilities and supplies of a non-consumable nature, are secured during funding. There is a great range of potential for creative use of space, money, and effort. One example is the use of warehouses for housing facilities.

6. There are other sources of funds, such as local industry and business, and large foundations. From the questionnaire used in this study, some knowledge has been obtained regarding sources of funding programs which do not have Title III moneys. These sources include the following:

John D. Rockefeller III funds
Ford Foundation, with the John Hay Fellows Program
State and local funds
The Charles Kettering Foundation

National Defense Education Act funding

Grants from the Science and Humanities Foundation, matched by the National Endowment for the Humanities

National Endowment for the Humanities

Private contributors

College and university contributions of space, facilities, and services

7. Many creative educational ideas can be implemented without great expenditures of funds. One project director recommends that a minimum of funds may be acceptable.

8. The potential of professional resource persons, such as artists, ecologists, conservationists, engineers, business men, professors, minority leaders, students of varying age levels, may be tapped to a greater degree.

9. There are many free or inexpensive materials and media that can be used for education.

CHAPTER V

SUMMARY AND GUIDELINES

Purposes of the Study

This study has examined, described, and analyzed the Elementary and Secondary Education Act, 1965, Title III interdisciplinary arts and humanities programs and cultural centers which have the role of supplementary education in the schools. The purposes of the study were to discover patterns of practices, to identify problems, and to determine relationships between schools and community. An important development from the study was learning of the role of higher education in the exemplary and innovative interdisciplinary programs. To fulfill these purposes, personal interviews were made in representative areas. Extensive correspondence produced information from school personnel, from educators in colleges and universities, and from other educators. Questionnaires were completed and analyzed.

Three general formats were identified in the structuring of the programs. Some of the projects are in the form of cultural centers; others provide services in the classrooms; certain projects have their main emphasis on experiences in the arts. Many of them are "man-centered, idea-centered, interdisciplinary education with humanities courses and ecology as a means to an end."[1] In various combinations of emphasis, the programs are concerned with making education more relevant to contemporary needs.

The programs examined occur in many types of communities. These areas have many different kinds of needs. All programs have identified problems which are related to in the needs of the people of the local area or community. The thrust or the form which each project has taken depends on several factors: the needs of the group to be served; the values and training of those who start the project; the values and geographic location of the community; the resources available; and the ingenuity and creativity of the participants in organizing the program.

Within the wide degree of variation in practices and procedures of the programs which have been described are many highlights which may be used as guideposts by others who are interested in interdisciplinary arts and humanities or supplementary education programs. Because of the wide differences in problems, in needs, in finances, and in approaches, many characteristics can be identified which apply to certain programs and not to others. However, some general concepts seem to prevail in all of the programs, regardless of their diversities. In interviews and correspondence project personnel have emphasized the importance of these ideas.

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[1] Charles R. Keller, in personal correspondence.

1. Meeting human needs is of greater importance than disciplinary content.

2. Through careful and thoughtful planning, community and school can join forces in much more significant accomplishments than have resulted from past efforts.

3. Insightful and dynamic leadership can make full use of human resources to meet human needs in school and community. Human resources as a kind of conservation is a part of the effort of innovative, inter-disciplinary education.

4. Helping each child reach his full potential by offering him relevant involvement and experiential education begins to remove boredom and offers purpose to living and to learning, and relates the two.

5. As the local community and the school organization need closer working relationships, in parallel ways there is a need to close the gap between higher education and education "in the field." As elementary and secondary education must be relevant to life, so teacher education must be relevant to teaching and to preparing the teachers to relate to children, to the children's lives, and to their environments.

6. The abilities of administrators and teachers to launch and to maintain interdisciplinary programs or cultural centers include many personal and intellectual qualities, among which are the following:

a. sensitivity to human need;

b. recognition of interrelationships and interactions among mankind and the environment;

c. recognition of interrelationships between mankind and the realms of knowledge and meaning;

d. dedication to the roles of educators in improving the status of mankind;

e. the imagination, vision, and courage to be different, to take a risk, and to do something innovative if it meets the needs of the students and of the community.

Recommended Guidelines

Chapters II and IV contain general and specific recommendations from Title III projects which are suggestions for those who would initiate and operate such a program. As a conclusion to this study, a synthesis of recommendations and priorities is offered, in the form of guidelines for planning and maintaining an interdisciplinary program. These guidelines should be read and studied in the context of the entire paper. They are a summary of recommendations made by many people. Figure 1, on page 118, was suggested as a model for the initiation of a supplementary program.

There is a need for careful step-by-step, methodical, and realistic planning to be able to meet unexpected contingencies which may arise at later stages. These developments may take the form of inadequate public relations, limitations of teachers, lack of adequate finances, ineffective teacher education, or inadequate material resources. It is easier to plan slowly and to add ideas and areas of emphasis later than to be too complex in the beginning stages.

1. The beginning point must be the identification of the most significant human needs on which local education can make an impact. Traditional education does meet some of these human needs and is not to be discounted. However, it is the relevancy of recognized human problems now unresolved to which an innovative program must address itself. An inventory of unresolved needs should be taken to determine priorities.

Who should identify the needs to be confronted? This has been done successfully by various combinations of persons: by a nucleus of educators and community leaders; by educators and parents; by teachers, administrators, and community leaders. The very small group of people performing this task will vary with the nature of the problem and of the kernel group attempting the organization.

2. Following the identification of needs, an inventory of resources of the schools and of the community is to be made. Without dynamic community and school participation and interaction, it cannot be a joint and balanced undertaking. Every area, rich or poor, urban or rural, in all geographic areas has human and natural resources which may be used in a supplementary educational project.

3. With a small group forming the initial leadership, a plan of action should evolve. Keeping firmly in mind the needs to be met, short-range objectives and desired outcomes will be formulated, and a rationale of the program will be determined. The rationale or the type of project to be undertaken will be predicated by the needs and by parallel problems and resources. However, the rationale also is subject to the imaginative and creative use of ideas! The philosophy of the program will be evolving as objectives and rationale develop. It must be remembered that objectives are not procedures, and they are based directly on needs. Concurrently with a determination of objectives, values will be examined, selected, compared, and perhaps rejected. Priorities should be stated, subject to periodical reexamination as planning progresses.

4. As organizational procedures develop, the base of the organization should be increasingly broadened both in terms of personnel and of content. For the eventual survival of the program, broad community interests should be included. A key to survival is reciprocity of value between schools, supplementary program, and community.

5. Good public relationships include an informed public. As plans develop, the public should know of potentials and of the scope of the project. Local news media should be utilized and should be knowledgeable of and, hopefully, sympathetic with, the proceedings.

6. People with many skills and areas of knowledge are extremely important to the success of the program. Some examples include:

a. At least one person who is highly skilled in public relations is needed;

b. A person who can write with style, with imagination, and has the ability to record and to communicate ideas is important;

c. Persons understanding the dynamics of human relations are needed;

d. Media specialists are necessary--technology, photography, audio-visuals;

e. People with specialized knowledge and skills will be significant in various kinds of programs;

f. Specialized consultants, such as researchers, statisticians to help with evaluation procedures, and consultants from nearby universities who will be able to provide many kinds of assistance are some types of talent which may be utilized.

7. A knowledge of what other programs are doing can be useful and should come early in planning stages. Acquiring knowledge is as important as dissemination of information.

8. Teacher education for the program may take several forms. Preparation for teaching interdisciplinary studies may be in the form of workshops, summer institutes, or college courses which are a part of established curricula. In-service education as an on-going part of the program should meet the needs of the classroom teachers as new experiences evolve. Preliminary teaching aids as well as post-experience assistance may be needed.

Resources used for the program in teacher education should include a very broad and imaginative range of experiences, involving many kinds of people, in which the teachers are dynamically participating. Resources personnel may include specialists from many realms of learning--educators, technicians of the media, human relations authorities, artists of all kinds, consultants who have had experience in interrelating the disciplines, and sociologists who may be inner-city experts. The possibilities of human resources seem to be infinite. Involvement and dynamics should be stressed; lectures and "listening" passively should be minimized. The criteria for the selection of personnel to be involved in this type of teacher preparation should include their ability to contribute relevancy to the teachers' understanding of interrelatedness in human problems, learning, and human understanding.

9. Throughout planning and operational stages, there must be a nucleus of personnel who have specific, but possibly overlapping, roles to assure a smoothly continuing program. Giving assistance to teachers, relating the program to the community, disseminating information in *many* forms, managing the business and finances of the project, preparing and administrating evaluative measures, correlating the supplementary program with the on-going school organization, and providing a source of outside resource personnel are some of the significant roles which must be performed. It is important to recognize these at planning stages and to maintain all of these processes throughout the program.

10. Within the framework of the program there must be flexibility for teaching and for learning. A major premise of a successful supplementary program is that the teachers, the children, parents and all others involved are free to explore, to discover, to interrelate in new

ways, to make mistakes, to be important individuals in an important group, and to identify any other values which seem significant to them as a part of mankind.

The kinds of learning experiences cannot be predetermined. A rationale or a framework of emphasis can be established. The organizational pattern can be clearly defined, but in flexible terms. Within the framework and the available resources, the teacher and the children need to be able to develop inner resources within a flexibility of learning experiences which is protected at all times.

11. Procedures for information dissemination within the school organization, within the community, and on a broader basis should be clearly planned. Skill in this area is part of the criteria for personnel described in recommendation number six (6). Use of news media at all levels is vital to development and growth of a program.

12. The means and methods of evaluation should be examined and determined at the planning stages. On-going processes of evaluation are strongly recommended. The kinds of evaluation must fit the needs, objectives, and procedures. Objectives have been written so that the evaluative procedures will determine the degree to which objectives have been met. They may be written in terms of expected student behavior and responses, of teacher attitudes, and of community-school interaction.

There is much subjectivity in the arts and humanities. It seems unadvisable in some projects to attempt rigid evaluation of attitudes. Again flexibility should prevail. Student self-evaluation frequently seems to be the most effective means.

13. Documenting procedures, processes, and outcomes or the recording of the results of evaluation should be an ongoing process. This may be done by film, by recordings, and by the written word.

14. In supplementary education, as in traditional education, the emphasis should be on the students. Students are capable of taking active roles in helping to determine some of the humanities and art experiences in which they are involved. More student involvement at early ages is strongly recommended.

Concluding Recommendations

Research involving interviews, observations, and correspondence has revealed problems and practices of the representative interdisciplinary arts and humanities programs and the cultural centers. Through questionnaires and the literature of the programs much additional information has been obtained.

Most educators who participated in this study have explained their successes, their problems, and their needs. These have been reported in the research.

Although the innovative programs should not be accepted as a panacea for education, they are providing a qualitative approach to humanistic-environmental-interdisciplinary problems. Many educators believe that the effects are more significant than those produced by traditional education. The programs represent an effort to educate children for the genuine needs of today, and to relate goals and processes of schools with those of the community in a new way.

Because of the successes found in this research, it is recommended that curriculum directors and administrators, teacher education departments of universities, and educators at multi-levels examine the efforts of the staff members of these exemplary programs. In them may be found an antidote for fragmentation within education and a rediscovered vehicle for firm school-community relationships.

Funding for these exemplary and innovative programs is needed. Therefore it is further recommended that moneys be made available to educators and community leaders who can provide evidence of a solidly planned project proposal. Funding for continuation of interdisciplinary programs and cultural centers is strongly recommended.

There is evidence that the kinds of projects herein described have strong potential for education of the culturally disadvantaged and of ethnic groups. It is recommended that the study of dialects and of English as a second language could be a more significant part of many of these programs than now seems to be the practice. Language is basic to human understanding and to cultural acceptance.

A further recommendation is timely for persons who would write proposals for funding of innovative projects. Careful and sequential planning is necessary for success. It is hoped that this study has provided some applicable suggestions for this type of procedure.

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Langhorne, Pennsylvania

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Pensacola, Florida

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Old Bridge, New Jersey

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APPENDIXES

APPENDIX A

INNOVATIVE INTERDISCIPLINARY PROGRAMS IN ELEMENTARY SCHOOLS: K-6

QUESTIONNAIRE FOR EDUCATORS

Questionnaire for Educators

This questionnaire is a part of a research study funded by the U.S. Commissioner of Education for examining and reporting of practices and problems involved in the currently developing and operating interdisciplinary programs in elementary schools. The product of this study will be a set of guidelines to be available from the Commissioner of Education to assist schools in organizing and operating similar programs.

On the following sheets you are asked to check as many blanks as you believe are relevant under each question or statement. Signing your name at the end is optional.

1. The approximate population size of your school________
   The approximate population size of your community________________
   The approximate population size of your school system________________
   The name of your state is_______________

2. Your present status of involvement in an interdisciplinary program:
   ___consultant
   ___curriculum coordinator
   ___librarian
   ___media specialist
   ___performer
   ___program coordinator
   ___program director
   ___supervisor
   ___teacher
   ___other (specify) ____________________

3. The program with which you are involved is planned for
   ___K-6 ___K-8 ___K-12 ___other (specify)

4. Is this an ESEA Title III program?

5. If not, how is the program financed?

6. Interdisciplinary involvement in your program includes elements of
   ___anthropology
   ___dramatic arts
   ___ecology
   ___economics
   ___general social sciences
   ___geography
   ___graphic arts
   ___human ecology
   ___language development
   ___literature
   ___music
   ___natural sciences
   ___philosophy
   ___photography
   ___physical education
   ___plastic arts
   ___religious arts
   ___other (specify)

7. In which of the areas listed in #6 do you feel prepared to teach elementary age children in an interdisciplinary way? (Please check all of those you feel qualified to interrelate)

___anthropology
___dramatic arts
___ecology
___economics
___general social sciences
___geography
___graphic arts
___human ecology
___language development
___literature
___music
___natural sciences
___philosophy
___photography
___physical education
___plastic arts
___religious studies
___visual arts
___other (specify)

8. The center of content organization of the program in which you are involved is

___Aesthetics
___American studies
___Community needs
___Cultural Epochs
___Cultural Heritage
___English literature and language
___Great Ideas
___Human problems
___other (specify)

9. The central emphasis of the program is in

___human problem solving
___opportunities for self-expression
___perception of social-physical environmental interrelationships
___skill development
___valuing processes
___other

10. What types of organization for learning experiences are used?

___individuals
___classroom groups
___smaller groups
___combined class groups

11. Your program involves

___after-school and/or weekend experiences
___cultural center
___curriculum development
___excursions
___in-service teacher education
___performing artists and professionals
___summer experiences
___others (specify)

12. If your program involves in-service teacher education, it includes

___seminars with performing artists of various types: writers, sculptors, dancers, musicians, etc.
___workshops with performing artists such as those listed above
___seminars with professionals such as educators, consultants, critics
___workshops with professionals such as educators, consultants, critics
___simulated experiences
___others (specify)

13. What do you consider to be significant kinds of teacher preparation leading to interdisciplinary teaching of K-6 age children?

___creativity in teaching
___content areas (such as those listed in #6)
___film making
___group dynamics
___techniques of interdisciplinary teaching
___use of multi-media
___sociology of childhood
___theories of learning
___style of learning
___human relationship and sensitivity
___interaction techniques
___skills of communication
___understanding of human valuing processes and theories
___team teaching choice of materials of an interdisciplinary nature

14. The interdisciplinary approach in which you are involved meets needs of

___all scholastic classifications of students
___only the students having lower academic ability
___only academically talented students
___potential school drop-outs
___local community in terms of cultural enrichment
___several ethnic groups
___minority groups, including the culturally disadvantaged

15. Has your experience in interdisciplinary education led to discoveries in

___factual knowledge?
___perceptions in the affective domain?
___techniques of personal relationships with students?
___techniques of personal relationships with your peers?
___confrontation with and comparisons of human values?

16. The problems as you perceive them in the interdisciplinary program involve

___adequacy in content-preparation of teaching staff
___adequacy in methods-preparation of teaching staff
___adequacy of materials and physical facilities available
___adequacy of planning
___adequacy of staff for consultation and administration
___continuity in relating needs, objectives, procedures, and evaluation
___relationships between the innovative project and the existing curriculum
___scheduling and programming
___finances
___others

17. Resources personnel for the program have included

___college and university consultants
___exhibits and materials from sources outside of your school
___local educational cultural center
___performing artists from diversified fields
___representatives of your community other than educators
___specialists and other professionals of various kinds in consulting roles
___others

18. The following items have been suggested as components of innovative interdisciplinary programs. Please rate each item, using the numerals 1 to 4, with #1 indicating highly significant and #2 as important, #3 as of little significance, #4 as does not apply.

___communications system among the personnel of the program
___creativity in learning
___creativity in teaching
___excursions and/or field trips
___exploration and discovery
___flexible scheduling
___frequent and relevant planning
___independent study for students
___involvement and confrontation with human problems
___mandatory use of multi-discipline planning
___voluntary use of multi-discipline planning
___objective evaluation
___subjective evaluation
___opportunities for abstract thinking
___pass-fail or non-grading for the program
___released time for planning, workshops, and other experiences for staff members
___school-community involvement
___self-contained classrooms
___skill development for children
___small group discussions
___student involvement in planning of activities and experiences
___teacher involvement in planning of activities and experiences
___team teaching
___use of college and university facilities
___use of community resources
___use of many materials other than textbooks
___others (specify)

19. Relevant evaluation of learning in interdisciplinary programs at the elementary level
___can be accomplished objectively and subjectively
___can be accomplished subjectively but not objectively
___should be an on-going process
___should be done by students, teachers, and administrators
___should be done by teachers & administrators
___should be done by outside teams of evaluators
___is an impossible process
___other response (specify)

20. Do you feel that results of the interdisciplinary programs dealing with the human condition should be viewed as essentially in the
___affective domain? ___cognitive domain?
___combination of affective and cognitive domains?

21. During interdisciplinary experiences, have efforts been made to measure changed in ___attitudes?
___behavior? ___knowledge? ___skills?

22. If so, what instruments of measurement have been used?

23. Do you feel that these measurements were
___successful? ___moderately successful? ___inadequate?
___unsuccessful? ___other?

24. The following points have been cited as possible results of an innovative interdisciplinary curricular experience. Please rate them by checking one blank for each statement, using your own experience as the basis for answers.

a. The program has reinforced the concepts included in the traditional curriculum.
__consistently __frequently __sometimes __seldom __never

b. Attitudes toward the arts have become more positive.
__consistently __frequently __sometimes __seldom __never

c. The confrontation of values through this approach to elementary school curriculum has facilitated individual human perception and sensitivity.
__consistently __frequently __sometimes __seldom __never

d. This kind of program is geared to individual needs of children, in terms of their human functionings and understandings.
__consistently __frequently __sometimes __seldom __never

e. The multidisciplinary program has emphasized multiple sensory responses rather than purely verbal responses.
__consistently __frequently __sometimes __seldom __never

f. This approach to learning/teaching reduces fragmentation and segmentation.
__consistently __frequently __sometimes __seldom __never

g. Human potential is more easily released through developing self-concept by human interaction provided by cross-disciplinary programs than in the traditional kinds of programs.
__consistently __frequently __sometimes __seldom __never

h. The interrelationships within the "human condition" of human problems, social and physical environments, and the arts come into focus in the interdisciplinary experience.
__consistently __frequently __sometimes __seldom __never

i. There is evidence of changed behavior of children in terms of perceiving relationships resulting from the cross-disciplinary program.
__consistently __frequently __sometimes __seldom __never

j. There is evidence of changed behavior of children in terms of increased sensitivity to others.
__consistently __frequently __sometimes __seldom __never

k. There is evidence of increased eagerness to learn.
__consistently __frequently __sometimes __seldom __never

l. Abstract thinking and conceptualizing become a more significant part of learning.
__consistently __frequently __sometimes __seldom __never

m. Intuitive sensitivity has been involved.
__consistently __frequently __sometimes __seldom __never

n. Study guides and curriculum guides are of value.
__consistently __frequently __sometimes __seldom __never

o. In the interdisciplinary areas, facilitating growth of the child who will be a citizen of the twenty-first century is a part of your consciousness.
__consistently __frequently __sometimes __seldom __never

Your Name____________________
Address______________________
____

Additional remarks, information and comments will be appreciated.

APPENDIX B

A SURVEY OF 135 HUMANITIES PROGRAMS, CONDUCTED BY REES J. FRESCOLN

Langhorne, Pennsylvania

Rees Frescoln

An Analysis of 135 Humanities Courses (Programs) currently in progress in elementary and secondary schools in the United States:

52%	are elective courses structured as discrete elements in the curriculum
6%	are required courses structured as discrete elements in the curriculum
27%	are replacements or substitutes for the regular English course
15%	are replacements for the regular Social Studies (or History) course

40%	are available to the "gifted" student only
5%	are available to the "limited" or terminal student only
55%	are available to all students, regardless of ability
31%	of the programs are based upon a thematic (or values) approach.
30%	of the programs are based upon a chronological or "epoch" approach

54%	of the programs are restricted to students in grade twelve
26%	of the programs are restricted to students in grade eleven
7%	of the programs are restricted to students in grade ten
7%	of the programs are restricted to students in grade nine
3%	of the programs are restricted to students in grades K-8
1.5%	are articulated K-12
1.5%	are articulated K-9 and 7-9

The "team" programs are planned and taught in the following manner:

41%	by teaching teams involving English, social studies, music and art.
28%	by teaching teams involving English and social studies.
12%	by teaching teams involving English, art and music
12%	by teaching teams involving teachers of English
7%	by other teams (English and Art; The Arts; Art and Music; English and Music; Social Studies, Art, and Music)

3 team programs include Science
3 team programs include Languages
2 team programs include Physical Education
3 team programs include Theater (Dramatics)

15%	are scheduled for double periods daily
4%	are scheduled for one or two periods per week
3%	are scheduled for three or four periods per week
2%	constitute a one-semester course
1.5%	constitute a one or two semester course (choice)

APPENDIX C

NON-TITLE III HUMANITIES PROGRAMS IN ELEMENTARY CLASSROOMS

Humanities Project for Polk County, Florida Schools

The Polk County Humanities Project is unique in that it makes a special effort to expose all students K-12 to the elements of the Humanities in a continuing program. It is believed that only through such constant exposure can students develop an understanding and an appreciation of the arts. While this does not preclude the need for special courses in the Humanities in the secondary schools, it is felt that these courses reach too few students too late. These courses will now be a culminating experience for those students who wish to study in more depth.

Roy V. Wood
Director of Humanities Project
Polk County Board of Public
Instruction
Bartow, Florida 33830

Centennial School at Bethlehem, Pennsylvania

The laboratory school of Lehigh University is unique in many ways. The teachers, who are interns in the School of Education at Lehigh University, are in a ratio of one to ten with the one hundred students. Many of the students have been considered to be "problems" by traditional schools. The students come from upper-middle and upper class families.

> The school is experimenting with an ungraded system, multi-age grouping of students, flexible and disposable curricula, programmed instruction, team teaching, teaching by children, a child's approach to learning, the use of university and community facilities and nature as learning areas, and de-emphasis on what many anxious parents consider college preparatory work.[1]

The effort is to teach "in groups of one." Each teacher plans and prepares for ten children. Emphasis is on direct confrontation with problems. The principal of the school, Tom Fleck, says that the school must not be evaluated by traditional standards. Increased abstract thinking is reported to be a characteristic of learning in this highly innovative atmosphere. Fleck says, "We pull out a problem, walk around it, look at it, and work with it."[2] This seems to be a truly open-ended school.

Tom Fleck, Principal, Centennial School
518 Spring Street, Bethlehem, Pennsylvania

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[1] "In Groups of One." Lehigh Alumni Bulletin. December, 1967. Bethlehem, Pennsylvania, pp. 3-6.

[2] Tom Fleck in interview, February, 1969, Bethlehem, Pennsylvania.

A Classroom in Monterey, California

In an elementary school in Monterey, Nancy Lofton, a classroom teacher who has recently been a member of the California Curriculum Commission, interrelates natural science and prehistoric studies with humanities and cultural heritage studies. She recognizes the importance of ecology and of human ecology in an interdisciplinary approach. Her hope is to have her students discover early in their education the interrelatedness of living things as well as the interrelatedness of the disciplines. A belief in cause and effect, she feels, may help students to be willing to find the "why" and the "how" of things.

Mrs. Nancy Lofton
Box 2222
Carmel, California

The Fostertown School at Newburgh, New York

The Fostertown School has developed an integrated humanities course for fifth and sixth graders.

Objectives include

1. To understand man as a human being whose characteristics, needs and desires force him to search for something more than survival;

2. To explore the arts as a manifestation of the human condition;

3. To understand man's need and effort to communicate with his fellow man;

4. To appreciate man's creation of his cultural institutions no matter how they may differ;

5. To recognize that diverse cultures may blend with and strengthen each other;

6. To examine man's place in the universe;

7. To seek an approach to studying the creative mind;

8. To assist the student to better understand himself as an individual.[3]

Specific Objectives Listed are:

1. To develop an integrated approach to the teaching of art, music, and literature;

2. To instill in students an appreciation of the role of the humanities in their day-to-day life;

3. To develop methods of reaching children who are not responding to existing methods of instruction;

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[3] Vivienne Anderson, Humanities is . . . . The University of the State of New York, The State Education Department, Division of the Humanities and the Arts. Albany: 1968, pp. 137-38.

4. To gain understanding of the effect of mass communication on our way of life.[4]

Joseph Lecaroz, Coordinator
Fostertown School
Newburg, New York 12550

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[4] *Ibid.*

A Classroom in San Francisco

Arlien Early of San Francisco has developed in interdisciplinary program within her classroom, using the city of San Francisco as a resource. Several themes have proved successful with her second graders, including an "Around the World" reading program using trade books, selected sections of various state texts, and field trips throughout the city to introduce geography, cultural similarities and differences, and the basics of a humanities program. Science programs such as investigating tide pool life have promoted discussions of geology, ecology, and conservation. The teacher feels these experiences provide opportunities for children to participate in group work as well as individual research projects.

Mrs. Arlien Early
249 Monterey Blvd.
San Francisco, California
94131

"Junior Humanities"

The Junior Humanities course in Dale Mabry Elementary School is designed to "begin in delight and end in wisdom," to quote Robert Frost.

But....what are the humanities? In general the humanities cover a large variety of courses such as: English, Philosophy, History, Classics, Political Science, Economics, Languages, Anthropology, Sociology, the Fine Arts and many more subjects. For the elementary boys and girls, the approach to the humanities should be simple. A study of the lives of men and women who have contributed, or who are now contributing, to the advance of civilization through literature, music, art, architecture and philosophy is an effective way to present the humanities.

Why are the humanities important to young children? Junior Humanities enables boys and girls to live fuller, more meaningful lives by learning to appreciate good music, to enjoy and remember beautiful poetry, to recognize excellence in art - whether it be in painting, sculpture, or architecture - and to understand the teachings of the great philosophers. The course helps to furnish a foundation for the cultural background which is necessary to the young child's educational progress and to his wise and advantageous use of leisure time. In addition, it teaches boys and girls to observe, to read, to think and to learn from the experiences of those who have left their "footprints on the sands of time."

The plan which has proved successful for presenting Junior Humanities is a calendar approach. Children are fascinated by birthdays and are eager to learn of famous people with whom they share birthdays. This plan reaches out in all directions, like the spokes in a wheel, and is held together by the tight rim of the children's interest.

To draw attention to the architecture, art, literature, music and philosophy to be studied during the month, bulletin boards are prepared to point up people, places and things. The children are encouraged to supplement the suggestions given with pictures, poems, records and various other related subject matter.

Two other bulletin boards play an important part in the humanities program--the current event board and the "Laffin Place." Boys and girls are expected to find newspaper articles pertinent to what is being studied and to cut out cartoons and comic strips and bring to class.

Calendars are made for each month and the famous people studied are placed on the proper date of their birthdays. Boys and girls are expected to look up their "famous friends" in the encyclopedia and make reports on them. The children are also asked to find information on the following each month: the place of the month in the year, origin of the name of the month, number of days in the month, the flower of the month, the stone, holidays in the month and historical events of the month. (The World Book has famous people listed under the month. Compton's has people listed under Birthdays in the B volume and other encyclopedias have various other methods for giving information about birthdays.)

Dates should not be too important a part of Junior Humanities but a simple time line divided into half centuries--the children writing in the names of the people as they study them - is helpful.

Since choral reading and poetry are integral parts of Junior Humanities, it is necessary to have volume after volume of poetry on hand. The boys and girls are taught poetry by rote...the teacher reciting a line or two at the time and the children repeating the lines.

Music to listen to and music to sing is an important part of Junior Humanities. It is necessary to have a good record player and as many recordings as possible. However, the boys and girls bring records from home to supplement the study of composers and compositions.

Films and film strips are available on people of note in architecture, art, music, literature and philosophy. "Real people" in the community have much to share in the areas of the humanities presented to the children.

Guided tours of places of interest in the city are an enriching experience. Last year the humanities classes toured the University of South Florida campus and learned about some of the new buildings and their architects.

For three years the Junior Humanities Classes have participated in the Association for Childhood Education's Project in the Arts...a concert presented by the students of the Music Department of the University of South Florida.

Creative dramatics is an important part of the humanities program. One year a class wrote their own version of "Taming of the Shrew," after studying about Shakespeare.

If the classes were small enough, ceramics, sculpture and other art activities would be introduced.

The pupils are required to have Humanities Scrapbooks. Dividers mark the entries for the materials they find on architecture, art, music, literature and philosophy.

To add to the atmosphere for the learning fun in Junior Humanities, a theme for the year is chosen. Some of the themes that have been used are: "The Wonders of the World are yours...through Art, Music, Literature, Philosophy and Architecture;" "The world is so full of a number of things, I'm sure we should all be as happy as kings:" "Happiness is liking school and learning to like the Humanities...Architecture, Art, Music, Literature and Philosophy."

Dale Mabry is in the third year of their Junior Humanities program. It has been made possible by the team teaching approach in the fourth grades. It is an exciting, exhilerating experience and every child should have the opportunity to participate in such a program.

Frances Hufford
Junior Humanities Instructor
Dale Mabry School
Tampa, Florida

"The Arts in General Education"
University City, Missouri

This project, coordinated by the John D. Rockefeller III Fund, is producing materials or "instructional packages." Some of this is done during summer workshops, which are a part of the teacher education segment of the project. The following paragraphs provide a brief summary of instructional packages developed during the 1968 summer workshops. Field testing has begun with the following instructional packages developed by members of the Arts in General Education Workshop. These packages are for the primary and intermediate levels. Other materials have been produced for older children.

Primary Level

The Circus

The aesthetic elements of a circus will be the focus of sensory development experiences proposed by the instructional package. Students will graphically create their impressions of circus performers, animals, circus band drum major, the ballerina, the tight rope walker, the antics of the clowns, the acrobats, the animals, the popcorn, candy, and balloon vendors will be interpreted in costume and movement. A classroom circus, planned and performed by the students, will be the culminating activity.

The Nature Scroll

The student will be able to identify in depth the sensory qualities in his environment and to express them in his communication and activities. Students will observe nature in their environment; around their home, the school, and in the parks. Students' photographs and drawings will reflect their perception of texture, color, shape, form, and pattern in nature as they see it in trees, leaves, flowers, seeds, clouds, rain, snow, and other natural phenomena. Teaching strategies include the showing of films and walks through the Outdoor Natural Science Laboratory as well as in the vicinity of the school. Portable tape recorders will be used to record the sounds of nature, and musical compositions which imitate the sounds of nature will be played in the classroom. The making of a scroll which depicts all the sensory qualities experienced through increasingly intimate contacts with nature will climax the instructional package.

Intermediate Level

A Publication Manifesting the Past, Present and Future of University City

A reporting activity which has the student looking at the aesthetic components as they have and will affect the cultural climate of the community is the theme of this unit. Architecturally important buildings and parks will be visited, photographed, and sketched. Local architects, artists, civic planners and developers, city historians and civic leaders will visit with the students. Conversations with the visitors will be recorded and become a part of the visual and aural statement by the students which is the central activity of their study.

Stanley S. Madeja
Project Director
The Arts in General Education
725 Kingsland Avenue
University City, Missouri
63130

APPENDIX D

DIRECTORY OF PARTICIPANTS IN THE STUDY

Respondents to Questionnaires

Population A - unmarked
Population B - *
Population D - **

"The Harrison Regional Arts and Crafts Center" Harrison School District # 1 Harrison, Arkansas 72601 Clarence R. Williams, Director	9000 students, four county-area K-12, adult
*EPOCH 1033 Heinz Avenue Berkeley, California 94710 Dorothy Bennett, Coordinator	6 school districts K-6
**Mrs. Nancy Lofton, Classroom Teacher Box 2222 Carmel, California	
"Impetus for the Creative Arts" Chula Vista City School District P.O. Box 907 Chula Vista, California 92012 Leona Wulff, Program Coordinator	14,000 students serving the city schools K-6
**Long Beach Unified Schools 701 Locust Avenue Long Beach, California Robert E. Ellis, Program Director	100,000 in schools K-12
"Widening Cultural Horizons Through the Performing Arts" Merced County Schools Merced, California 95304 Lois M. Bigelow, Music Consultant	26,800 students 2 counties K-12 and Headstart
*"Cooperative Teaching Project" Branciforte Junior High School Santa Cruz, California Arnold Levine, Coordinator	Grades 7-8 Team teaching with one group of students
**Mrs. Arlien Early, Classroom Teacher 249 Monterey Blvd. San Francisco, California 94131	One classroom
**El Rancho School District 13422 Ankerton Whittier, California 90601 Mary Malcolm, Resource Teacher	750 students Special education, with the educationally handicapped

*"Arts and Humanities Education" Colorado College Colorado Springs, Colorado 80903 Don A. Green, Coordinator	El Paso County, Pikes Peak Regional Schools K-12
*"Improving Attitudes, Cultural Understanding and the Opportunity for Achievement" 2320 West 4th Street Denver, Colorado Will Howard, Program Director	29,500 children 1,500 parents Grade 5
*Escambia-Santa Rosa Humanities Curriculum Center" Box 1470 Pensacola, Florida 32502 Charles V. Branch, Director	2,300 students Grades 1-12
**"Junior Humanities" Frances Hufford, Teacher 110 S. New Jersey Tampa, Florida	Grade 4 classroom 875 in the school
"Okaloosa-Walton Cultural Center" Robert A. Lee, Director 201 Marilyn Street Fort Walton Beach, Florida	2 counties with 42 districts 3,000 students K-12
"Illinois Mid-State Educational Center" 905 North Main Street Normal, Illinois Ralph Woodard, Program Director	5 counties, with 66 school districts; 50,000 students K-12
"Wabash Valley Supplementary Educational Center" 118½ North Sixth Street Terre Haute, Indiana 47801 William M. Clary, Director	8 counties K-6
"A Cooperative Program for the Cultural Enrichment of Students in Isolated Rural Communities in Kansas" P.O. Box 398 Madison, Kansas 66860 Glenn F. Mitchell, Project Director	13 school districts, with 8,400 students K-12, some adults
"Genesis of a Vibrant Cultural Program" 703 Carondelet Street New Orleans, Louisiana 70130	8 elementary schools 14 senior high schools 110,400 students

Geraldine B. Melt, Principal Washington Grove School Washington Grove, Maryland	550 to 600 children K-6
"Exploring the Potential of Immediate Experience with the Arts" 333 Washington Street Brookline, Massachusetts 02146	6 school systems Grades 2-12
**Phyllis Ihle, team teacher Flint, Michigan 520 W. College, Apt. 35 Oberlin, Ohio 44074	Grades 4-6 school of 1,100 students
"Exemplary Demonstration Project in the use of the Videotape Recorder for Improving Instruction" 17000 Lake Street Extension Minnetonka, Minnesota Douglas Palmer, Program Director	K-12 8,000 students
"Cultural Development for Pre-School Children, Students and Adults by Instructional Television" P.O. Box 557 Tupelo, Mississippi 38801	5,800 students Grades 3-12
*" The Ozark Bi-cultural Center" Eminence, Missouri 65466 Donald R. Shire, Director	6 counties, 7,920 students served Grades 1-12
**"Arts in General Education Project" 725 Kingsland Avenue University City, Missouri 63730 Stanley S. Madeja	community involvement for 8,500 students K-12
"Student and Community Aid Center" Inverness, Montana	5,000 persons in rural area K-12
"Area Resource Center for Instruction in Music, Art, and Science" Box 788 Kalispell, Montana Emil A. Karstens, Program Director	about 1,000 students, in 1 school district K-8

"Improvement of the Curriculum with Emphasis on Fine Arts in Isolated Rural Schools" Elko, Nevada Harold Ridgway, Program Director	3,700 students, county area Grades 1-8
"Washoe Awareness Study Project" 2970 West Plumb Reno, Nevada 89502 David J. Mussatti, Program Coordinator	15,000 students K-12
"Enrichment Center for Arts Exposure" 145 Concord Street Manchester, New Hampshire 03104 Jack Martin, Program Director	21,000 students in the school system K-6
"Classroom Renaissance" Elizabeth, New Jersey Ella M. McGregor, Director of Elementary Education	8,250 children K-6
*"Classroom for Today's World" Route 516-Madison Township Schools Old Bridge, New Jersey Evelyn Ogden, Program Director	13,500 students Madison township K-12
"Community Cultural and Scientific Education Center" 200 W. Chisum Roswell, New Mexico R. K. Maxwell	10,000 served K-12
"Cooperative Venture to Provide Supplemental Services to a Group of Elementary and Secondary Schools" 610 Alta Vista Santa Fe, New Mexico 87501 Walter J. Burke, Program Director	26 school systems Grades 1-3
**Fostertown School 17 Harth Drive Newburg, New York 12550 Joseph E. Lecaroz, Coordinator	375 to 400 in school Grade 6

"The Larning Academy, A residential Center for the treatment of Students with Psycho-Educational Problems" Instructional Services Center Program Director Charlotte, North Carolina	900 in the school K-12
"Exemplary Curriculum Revisions for Academically Talented Students" 318 West Seventh Avenue Gastonia, North Carolina 28052	8,000 in the school system Grades 4-7
"Interdisciplinary Cultural Heritage Program" Burke County Schools Box 989 Morganton, North Carolina 28655 Fred Blanford, Program Director	1 county K-12
*"Suppementary Educational Center" 1380 East Sixth Street Cleveland, Ohio 44114 Donald G. Quick, Program Director	7,000 children and adults served monthly Grades 3-12
*"Living Arts Program" 612 Linden Avenue Dayton, Ohio 45403 Jack S. DeVelbiss, Project Director	
*"Design for Achievement: Accents on the Arts" James A. Garfield School District George E. Beckett, Director of Curriculum	
"Fostering Creativity and Cultural Awareness" Byng School Route 3 Ada, Oklahoma Dorothy Milligan, Program Director	1,000 students Grades 1-6
"Osage County Special Educational Services" Box 57 Pawhuska, Oklahoma 74056	26,870 in the school system K-12
*"Cultural Center for Lehigh County" 501 Hamilton Street Grant L. White, Project Director Allentown, Pennsylvania	Lehigh County schools K-12

"Interrelated Thrusts to Enrich School Effectiveness" 145 East Main Lock Haven, Pennsylvania M. Hoxie, Program Director for the Bellefonte, Pennsylvania program	Regional operation, serving 4 counties 80,000 students K-12
*"The Neshaminy Humanities Program" Neshaminy School District Langhorne, Pennsylvania 19047 Rees J. Frescoln, Project Director Carol Soderblom, Elementary Coordinator	13,000 students K-12
"Project SESAME" Karin Strauss, Project Assistant Irvin Rubincam, Program Coordinator Bucknell University for the program at Lewisburg, Pennsylvania 17837	18 school districts K-12
*"Challenge in Education through Creative and Performing Arts" 111 West Leamy Avenue Springfield, Pennsylvania 19064 Barbara Lubar, Coordinator	Township school district 2,000 students Grades 1-12
"Cultural and Curriculum Enrichment Through the Performing Arts" Fourth and Walnut Streets Steelton, Pennsylvania 17113 William R. Magill, Program Director	3 cooperating schools with 22,000 students K-12
"Exemplary Cultural Enrichment" Box Z Hershey, Pennsylvania 17033	9,700 in school system K-6
"Southwest Intercultural and Language Center" Education Center 100 West Rio Grande Street El Paso, Texas 79902 Bill Kerr and Charles Simpson, consultants	60,800 students K-12
"Seven County Area Wide In-School-Out-of-School Performing Arts Education Enrichment Program" Court House, Spokane, Washington	75,000 in school system K-12

"Creative and Cultural Arts Program for Monongalia County Schools" 263 Prairie Avenue Morgantown, West Virginia 26505	12,000 students Grades 1-6
"Operation Area Arts" 1922 Main Street Green Bay, Wisconsin 54301 Charles Gaines, Program Director	17 districts in 3 counties K-12, some adults

Population C and Other Educators Who Contributed to the Study

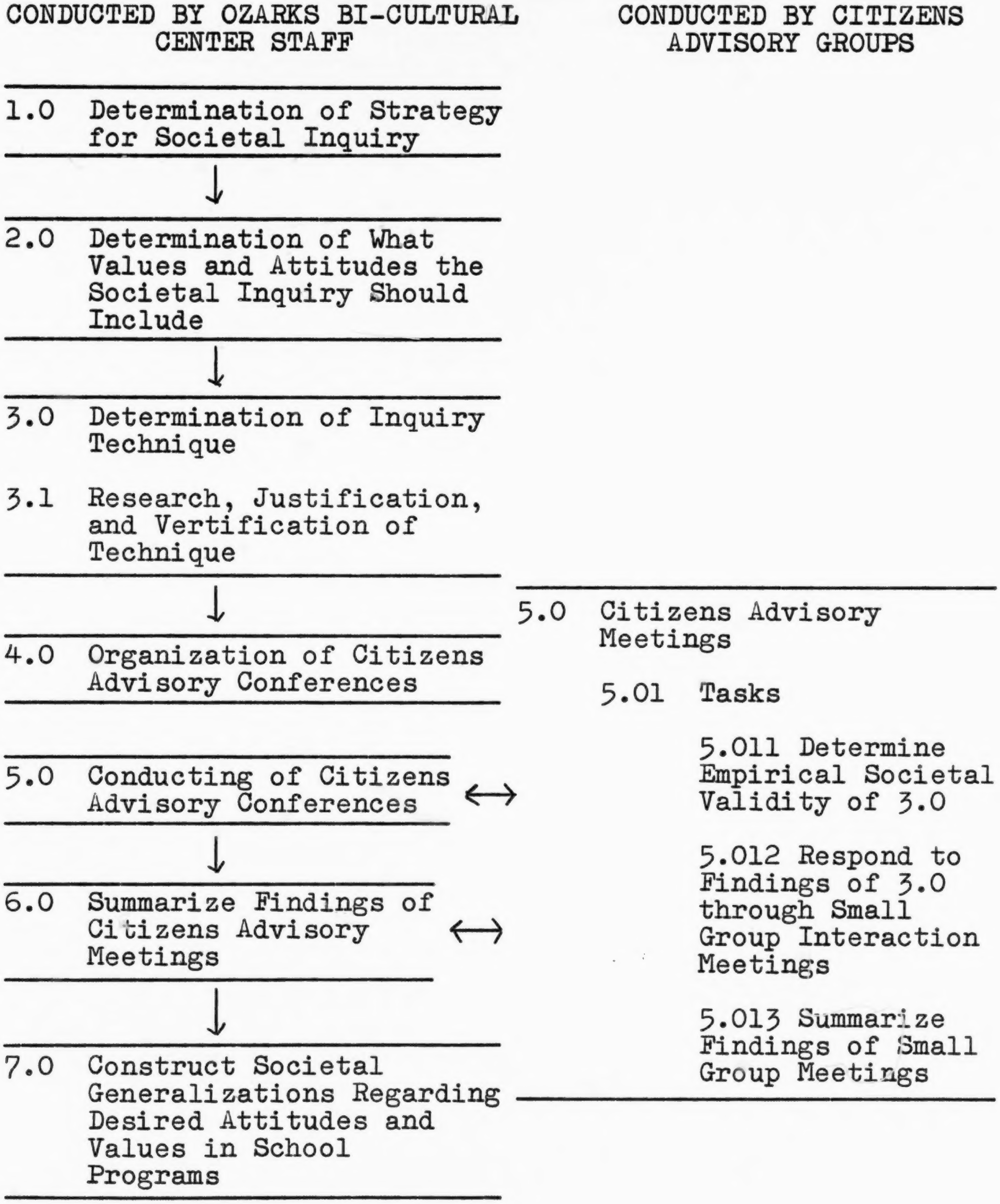
Manuel Barkan	Ohio State University, College of the Arts
Susan Martin Blakey	University of Indiana
Eunice Boardman	Wichita State University, Music Education
C. Conrad Browne	Highlander Research and Education Center
Alfred Castaldi	Lehigh University, Department of Education
Heloise Dales	Monterey County Office of Education, Salinas, California
David Dorrance	Baldwin-Wallace College, The Humanities Institute
Mae J. Durham	University of California, Berkeley, School of Librarianship
Prudence Dyer	Drake University, College of Education
Charles B. Fowler	Editor, *Music Educators Journal*
Dwight W. Hoover	Ball State University, College of Sciences and Humanities, Department of History
David Iwamoto	Plans and Supplements Office, U.S. Office of Education
William A. Jenkins	University of Wisconsin, Milwaukee, and NCTE, President-Elect
Leon Karel	Northeast Missouri State College, Department of Fine Arts
Charles R. Keller	Former Director, John Hays Fellow Program
Barnaby C. Keeney	Chairman, National Endowment for the Humanities
Doris Young Kuhn	University of Houston, College of Education
Grace Lacey	Director, CUE, New York State Department of Education
Raymond C. Mesler, Jr.	Saratoga Performing Arts Center, President of National Association for Humanities Education
Richard I. Miller	University of Kentucky, Director of Programs of Educational Change
Jerome O'Grady	Southampton College, Long Island University
Walter J. Ong. S.J.	St. Louis University, Department of English
Jeanne Orr	Ohio State University, College of Education
George W. Prigmore	New Mexico Research and Study Council

Arleigh D. Richardson III	Director, The National Humanities Faculty
Neille Shoemaker	Baldwin-Wallace College, Director, The Humanities Institute
Marion J. Sloan	Consultant in Humanities, Encyclopedia Britannica Educational Corporation
John A. Stoops	Lehigh University, Dean, School of Education
H. Sanford Williams	Long Beach, California, Unified School District

APPENDIX E

DATA FROM THE "OZARKS BI-CULTURAL CENTER"

MODEL OF SEQUENTIAL STEPS FOR SOCIETAL INQUIRY STAGE



CONDUCTED BY OZARKS BI-CULTURAL CENTER STAFF

1.0 Determination of Strategy for Societal Inquiry

↓

2.0 Determination of What Values and Attitudes the Societal Inquiry Should Include

↓

3.0 Determination of Inquiry Technique

3.1 Research, Justification, and Vertification of Technique

↓

4.0 Organization of Citizens Advisory Conferences

5.0 Conducting of Citizens Advisory Conferences ⟷

↓

6.0 Summarize Findings of Citizens Advisory Meetings ⟷

↓

7.0 Construct Societal Generalizations Regarding Desired Attitudes and Values in School Programs

CONDUCTED BY CITIZENS ADVISORY GROUPS

5.0 Citizens Advisory Meetings

5.01 Tasks

5.011 Determine Empirical Societal Validity of 3.0

5.012 Respond to Findings of 3.0 through Small Group Interaction Meetings

5.013 Summarize Findings of Small Group Meetings

Determining What Cultural Heritage the Society Wished to Retain

In an address to the Citizenship Education Program of the Southern Christian Leadership Conference, in December, 1968, Donald R. Shire, director of the Ozarks Bi-Cultural Center, explained the means by which the valuing processes of people of the area served by the center were considered.

"Early in our planning, it was determined that the job of our Center was not to assume divine insight and so prescribe a program which, in our considered opinion, would meet the needs of the region. However, this procedure seems to remain the general practice followed by many agencies which are charged to serve regions throughout the nation.

"As our planning philosophy evolved, we decided to go to the people of our project area and to ask from them what "unique manifestations of the Ozark culture" they indeed wish to build or maintain. This concept is neither unique nor different for it has to do with the concept of democracy on which our country was founded. If I may be a bit more specific, it is stated in all the curriculum texts that local boards of education as duly elected public representatives are charged with the determination of the general philosophy and policy of the local school district.

"At this point, it was determined by both our planning staff and a team of nationally known consultants called in to assist us to engage in a phase we call "societal inquiry"; that is, to find out how our Ozark society perceived itself and what it wishes to value, to retain. As a basis of this societal inquiry, a number of social-psychological variables were determined. Numbering fifty-four (54), these variables were derived and divided into five (5) categories to include: (1) How do the people from our culture perceive aesthetics? (2) How do the people from our culture perceive social groups? (3) How do the people from our culture perceive intellectual activity? (4) How do the people from our culture perceive others both inside and outside their culture? and (5) How do people within the culture perceive themselves?

"The essential process strategy which we at the Ozarks Bi-Cultural Center employed for the societal inquiry during the investigation stage include:

(1) What should you look for in determining how a culture perceives itself? We accomplished this through an intensive and extensive survey of sociological and curriculum studies to determine our listing of the fifty-four (54) social-psychological variables.

(2) The next problem involved the determination of a process of societal inquiry. We

accomplished this by having the staff members at the Center develop a series of papers each containing process strategies for societal inquiry. These process strategies were highly contingent upon community involvement processes toward determining the philosophical position of the community-at-large. The process models were presented and discussed by our consultant task force. They were endorsed in concept as an effective method to conduct action research in a culture.

(3) The next logical development would be for the implementation of these community involvement process strategies. This was accomplished through meetings throughout the project area with members of the community-at-large to determine what they wished to build or maintain in the way of values and attitudes in the school curriculum.

"At the conclusion of this phase, we at the Ozarks Bi-Cultural Center held a philosophical premise in the form of what we now call "societal generalizations" of what the society wished to build or maintain in the curriculum. This entire process was accomplished through the implementation of action research procedures which involved the community-at-large in making this determination. At this time I should like to share three (3) of these generalizations with you.

1. The schools should develop programs which will maintain and develop the independence of pupils.
2. The schools should develop programs which will develop empathy toward various races and social-economic classes.
3. The schools should develop programs which will nurture each individual's participation in group interaction processes.

These three (3) generalizations are only examples of the thirty-nine (39) such societal generalizations which were delineated from the societal groups. These generalizations assisted us in the determination of a philosophical position for the continued planning and operation of the project."

Behavioral Objectives and Evaluation "The Ozark Bi-Cultural Center"

The Center at Eminence, Missouri, has developed Behavioral Objectives with Evaluation Procedures on several levels. There are behavioral objective and corresponding evaluation statements at each grade level for each discipline area.

Attitude and value components which are a highly significant aspect of the instructional program are stated in terms of behavioral objectives, each having a corresponding evaluation statement.

The following statements from literature of the program indicate the procedures and background used in this highly developed program.

THE OZARKS BI-CULTURAL CENTER'S BASIC BEHAVIORAL OBJECTIVES EVALUATION USING THE BALES CATEGORIES FOR INTERACTION THROUGH AUDIO-VISUAL PRE-TESTING AND POST-TESTING SCHEMA.

"The video-tape evaluation will rate students, according to Bales category, according to each code number in the behavioral objectives except those numbers that do not have a decimal point, that is descriptions will be made in pre-test and post-test by item, (e.g., "1.4") but not by category, (e.g., "1").

"Data will be compared between different categories to establish effectiveness of current teacher processes within the activities at pre-test utilizing the means, medians, and modes as descriptive data only to be later compared at post-test as a comparison way of showing effectiveness. According to Dr. Floyd Delon, Senior Researcher for the South Central Research Educational Laboratory in Little Rock, while the Bales categories may not necessarily be a continuum, it has (linear) qualities sufficient for descriptive results in the situation to which it is being applied.

"Schools not using program in pre-test and post-test can be a control group as cited in the Continuation Grant and comparison data in post-test between schools using the activities can be used as also cited in the Continuation Grant. Future comparisons between items, (e.g., "1.4") will be made in like manner as necessary."

A sample page of the "Behavioral Objectives" is reproduced. Each behavioral objective has an equivalent evaluatory statement.

BEHAVIORAL OBJECTIVES

1. Pupil Independence
    - 1.1 The student will participate in independent study activities provided within the instructional setting.
    - 1.2 The student will initiate individual learning activities on his own within his instructional setting.

2. Acceptance to Change
    - 2.1 The student will analyze prospective change patterns.
    - 2.2 The student independently will verbalize his reaction to proposed change patterns.
    - 2.3 The student will discuss proposed change patterns within a group setting.
    - 2.4 The student will compare his reactions to that of the group.
    - 2.5 The student will react to change procedure only after relevant data has been processed (2.1 through 2.4) into meaningful information for him.

Major categories of the taxonomy of objectives include the following:

1. Pupil Independence
2. Acceptance to Change
3. Honesty
4. Self-Integrity
5. Style and Fashion
6. Folklore, Legends, and Heritage
7. American Patriotism and Democratic Processes
8. Moral Ethics
9. Legal Authority
10. Pupil Evaluation of Authority Symbols
11. Awareness and Social Cues
12. Empathy Toward Various Social Economic Classes
13. Value Structure of Social Institutions
14. Community and Family Relations
15. Humanistic Values
16. Material Values
17. Dependence Between Families and Neighborhood Groups
18. Tolerance of Religion
19. Civic Responsibility
20. Empathy Toward Cultural Groups
21. Empathy Toward Various Social Economic Classes
22. Behavioral Processes in Problem Solving
23. Work Attitudes
24. Empathy in World Affairs
25. Local Control of Education
26. Behavioral Processes in Problem Solving
27. Cooperation in Local Agencies
28. Individual in Group Relations
29. Tolerance
32. Loyalty
34. Empathy Toward Races
35. Tolerance (evaluation and sub-statements are not identical with # 29)
36. Individual Initiative and Achievement
37. Respect for Individual Achievement
38. Formal Training in Aesthetics
39. Development of Moral Conduct
40. Freedoms: Thought, Expression and Worship
42. Retain Art and Craft: Improve Quality
43. Aesthetic Awareness of Beauty
44. Non-Verbal Communication
45. Love of Truth
46. Attitudes Toward Knowledge.

A sample of the evaluation statements is provided.

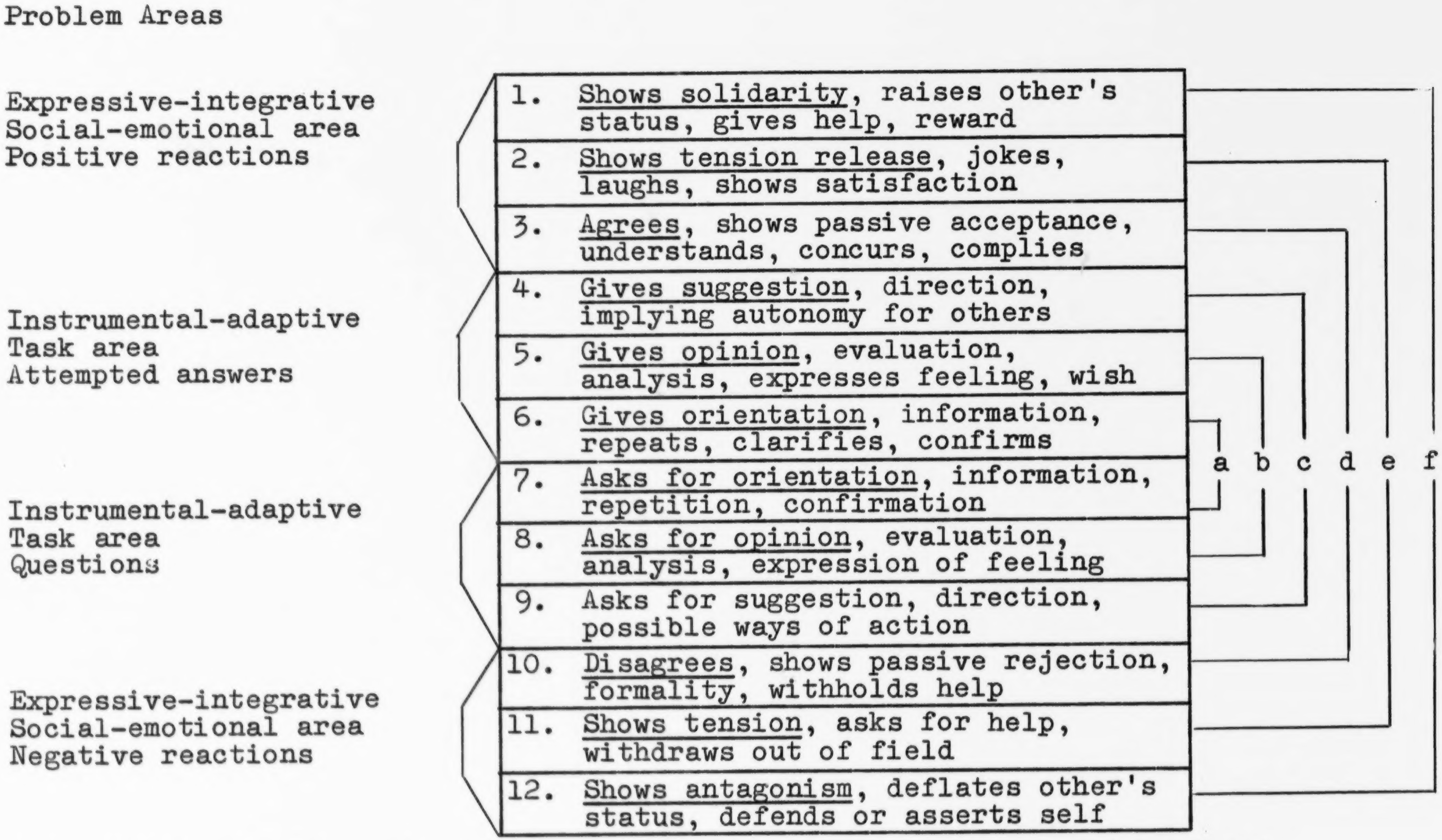
BEHAVIORAL OBJECTIVES EVALUATION

using the

Bales Categories

1. Pupil Independence
    - 1.1 Rate the student as to his participation in independent study activities provided within the instructional setting.
    - 1.2 Rate the student as to his initiating individual learning activities on his own within his instructional setting.
2. Acceptance to Change
    - 2.1 Rate the student as to his analyzing prospective change patterns.
    - 2.2 Rate the student as to his independently verbalizing his reaction to proposed change patterns.
    - 2.3 Rate the student as to his discussing proposed change patterns within a group setting.
    - 2.4 Rate the student as to his comparing his reaction to that of the group.
    - 2.5 Rate the student as to his reaction to change procedure only after relevant data has been processed (2.1 through 2.4) into meaningful information for him.
3. Honesty
    - 3.1 Rate the student as to his verbalizing, favorable patterns of behavior involving honesty patterns.

Additional information regarding the procedures of the "Ozark Bi-cultural Center" are available from the director, Donald R. Shire.



Problem Areas

Expressive-integrative
Social-emotional area
Positive reactions

1. Shows solidarity, raises other's status, gives help, reward
2. Shows tension release, jokes, laughs, shows satisfaction
3. Agrees, shows passive acceptance, understands, concurs, complies

Instrumental-adaptive
Task area
Attempted answers

4. Gives suggestion, direction, implying autonomy for others
5. Gives opinion, evaluation, analysis, expresses feeling, wish
6. Gives orientation, information, repeats, clarifies, confirms

Instrumental-adaptive
Task area
Questions

7. Asks for orientation, information, repetition, confirmation
8. Asks for opinion, evaluation, analysis, expression of feeling
9. Asks for suggestion, direction, possible ways of action

Expressive-integrative
Social-emotional area
Negative reactions

10. Disagrees, shows passive rejection, formality, withholds help
11. Shows tension, asks for help, withdraws out of field
12. Shows antagonism, deflates other's status, defends or asserts self

* A subclassification of system problems to which each pair of categories is most relevant:

a. Problems of orientation.
b. Problems of evaluation.
c. Problems of control.
d. Problems of decision.
e. Problems of tension-management.
f. Problems of integration.

APPENDIX F

SAMPLES OF EVALUATION INSTRUMENTS USED IN ARTS AND HUMANITIES PROGRAMS AND PROJECTS FOR CULTURAL UNDERSTANDING

THE LEHIGH COUNTY CULTURAL CENTER

EXHIBIT EVALUATION

The Lehigh County Cultural Center is a local educational agency of the Lehigh County Board of School Directors. At the close of this exhibition, the displays units will be made available upon request to all the schools in Lehigh County. We would like your cooperation in helping us evaluate this exhibit. Your answers to the questions below and your comments will be appreciated.

NAME (optional):

Please indicate if you are:

Student______

Adult______

Teacher______

With Guided Group______

1. What do you think of the exhibit?
   Excellent___ Good___ Fair___ Poor___
2. Do you feel the display techniques are:
   Exciting___ Interesting approach___ Dull___
   Too complicated___ Poor___?
3. Is there enough written explanation?___ Too much?___
   Too little?___
4. Have you discovered anything new about the subject?___
5. Were your discoveries in:
   Factual information___ Appreciation___ Art___
   Literature___ Religion___ Knowledge of other countries___?
6. Do you think a guide is:
   Necessary___ Helpful___ Not necessary___?

7. To what age group do you think the exhibit is best suited?______________________

   Considering that the exhibit is primarily for school children, what suggestions would you make to improve it? (for additional comments, use reverse side)

   Other comments:

8. What other exhibits would you like prepared and presented?

LEHIGH COUNTY CULTURAL CENTER

501 Hamilton Street Allentown, Pennsylvania 18101

TEACHER EVALUATION FOR ARTIST IN RESIDENCE SERIES

NAME OF ARTIST:

MEDIA:

DATE:

SCHOOL:

GRADE LEVEL:

NUMBER IN ATTENDANCE:

SITUATION-CLASSROOM, AUDITORIUM:

Teacher's Evaluation:

1. Do you feel your students were:

   a. deeply involved b. interested c. passive audience?

2. Were your students encouraged to participate?

3. Did your students express themselves:

   a. freely b. with encouragement c. not at all

4. Do you feel that new insights were developed?

5. Were new techniques:

   a. discussed b. demonstrated c. described

6. How successfully do you think the artist expressed himself:

   a. talked above his audience b. talked down to his audience

   c. held the students interest d. stimulated ideas and discussion

   e. was not able to verbalize f. no need to verbalize

7. Did you personally find the program:

   a. stimulating b. worthwhile c. offered new techniques or approaches

   d. provided a fresh outlook e. inadequate

   f. wasted time?

8. If you intend to carry through with what was demonstrated, how and what do you intend doing?

9. Please make any comments or criticisms you feel are pertinent.

LEHIGH COUNTY CULTURAL CENTER
STUDENT EVALUATION FOR ARTIST IN RESIDENCE SERIES

NAME OF ARTIST:

MEDIA:

DATE:

SCHOOL:

GRADE LEVEL:

For Student Evaluation:

1. Was the time spent with the visiting artist:

   a. a new experience b. very interesting c. educational

   d. stimulating e. dull f. waste of time?

2. Did you discover anything new:

   a. about the way an artist works b. about what art is

   c. about techniques? d. your idea what an artist is.

3. Were you encouraged to express yourself?

4. Which did you like most, the artist working or the artist discussing his work?

5. Has your attitude toward art been changed in any way?

   How?

6. Do you think the artist expressed himself:

   a. very well b. talked down to you c. talked over your head

   d. in an exciting way e. sincerely f. poorly

7. Would you like other programs of this type?

THE LEHIGH COUNTY CULTURAL CENTER

"THE EARTH BELOW" EXHIBIT EVALUATION

The Lehigh County Cultural Center is a local educational agency of the Lehigh County Record of School Directors. At the close of this exhibition, some of the display then will be made available upon request to all the schools in Lehigh County. We would like your cooperation in helping us evaluate this exhibit. Your answers to the questions below and your comments will be appreciated.

NAME (optional): ADDRESS (if you wish to be on our mailing list).

Please indicate if you are:

Student___, Adult___, Teacher___, With Guided Group___

1. What do you think of the exhibit?
   Excellent___ Good___ Fair___ Poor___
2. Do you feel the display techniques:
   Exciting___ Interesting approach___ Dull___ Too complicated___ Poor___?
3. Is there enough written explanation?___ Too much?___ Too little?___
4. Have you discovered anything new about geology____?
5. Are your discoveries in:
   Factual information___ Appreciation___ Art___ New techniques___ Knowledge of Lehigh County___.
6. Do you think a guide is:
   Necessary___ Helpful___ Not necessary___?
7. To what age group do you think the exhibit is best suited_________?
8. Considering that the exhibit is primarily for school children, what suggestions would you make to improve it?

   Other Comments:

   What other exhibits would you like prepared and presented?
9. Which part of the exhibit did you like the best?
   Musical exhibit___ Lectures___ Movies___ Art work____
   Demonstrations of techniques___ Talking to exhibit participants____.

SPRINGFIELD TOWNSHIP SCHOOL DISTRICT
Springfield, Pennsylvania 19064

TEACHER'S EVALUATION OF ARTIST-IN-RESIDENCE
Grades 3, 4 and 5

January 1969

	Superior	Very Good	Good	Fair	Poor
How would you rate the artist-in-residence program (exhibit and demonstrations) as an effective learning experience?					
How would you rate the format of the program? (Please note any suggestions for change on reverse side.)					

	High	Fairly High	Medium	Low	Very Low
How would you rate the level of response from your class?					

	Yes	No
Would you like to see a similar program scheduled next year? (with a different artist, of course)		

Any further comments or suggestions?
(Use reverse side of paper.)

SPRINGFIELD TOWNSHIP SCHOOL DISTRICT
Springfield, Pennsylvania 19064

TEACHER'S EVALUATION OF AUTHOR-IN-RESIDENCE
6th grade - Junior High School October/November 1968

1. How would you rate the Author-in-residence program as a supplement to your 6th grade English curriculum?

Valuable	Fairly Worthwhile	Slightly Helpful	Useless

2. How would you rate Miss___effectiveness in your classes?

Superior	Excellent	Good	Fair	Poor

3. What did you do, if anything, to prepare your classes for the author-in-residence program?

   1. Discussed writing as an occupation.
   2. Discussed Miss ______'s books.
   3. Asked them to look as library display case.
   4. Wrote short stories for her second session

4. What, if anything, do you plan as a follow-up to the program?	1. Will use her books in English and reading classes.
	2. Classes will write more creative themes.
	3. Will emphasize characteristics she mentioned in future writing and reading.
	4. Will complete the unfinished story started in the writing workshop.
	5. Will review elements of a good short story before writing next one.
	6. Will discuss author's work so that class can get ideas for writing.
	7. Will have reports to class from participants in writing workshop.
5. What changes would you recommend to improve the program?	1. Schedule for 2 or 3 consecutive days.
	2. Use audio-visual equipment.
	3. Allow time for more sessions.
	4. Have classes do more writing for author to criticize.

Junior High School

October/November

DENVER PUBLIC SCHOOLS
Title III Cultural Understanding Project
1968-1969

TO: PROJECT TEACHERS AND PRINCIPALS

FROM: ESEA TITLE III CULTURAL UNDERSTANDING STAFF

Included in the evaluation plan of the Cultural Understanding program is an assessment of teacher opinion concerning various program concepts and components. The following questionnaire has been designed to allow you to express your feelings concerning the Title III program. The comment section allows for individualized responses relating to specific questions and/or general commentary. Please feel free to make comments concerning any phase of the project and/or suggestions.

Please complete the questionnaire and return to ESEA Title III Cultural Understanding. Since this material will be used in the project proposal for 1969-1970, it must be returned by March 20, 1969.

QUESTIONNAIRE

A. (1) Please check ( ) appropriate classification items in each column.

B. (2) Classification
___1-Teacher
___2-Principal
___3-Other

C. (3) Type of School
___1-Public
___2-Parochial

D. (4) High School Articulation Area
___1-Abraham Lincoln
___2-East
___3-George Washington
___4-John F. Kennedy
___5-Manual
___6-North
___7-South
___8-Thomas Jefferson
___9-West

E. (5) Years Teaching Experience
___1-Less than one year
___2-One year to less than 3 years
___3-Three years to less than 10 years
___Ten years or more

Questionnaire on Teacher Opinion

The following series of items provide an opportunity for generalized responses to elements related to the Title III Cultural Understanding Project.

Please check ( ) responses reflecting your opinion or judgment.

1. (6) The buddy system is indispensable in improving children's attitudes toward people of different ethnic backgrounds.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

2. (7) Participation in project events (cultural agencies and citywide events) enhanced teacher recognition of the community as a necessary teaching resource.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

3. (8) The content of the television programs provided unique stimulation of pupil interest and discussion about people with various backgrounds.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

4. (9) The citywide cultural events for parents were a meaningful part of the program.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

5. (10) Participation in the Title III project enhanced teacher planning of additional activities in the regular school program.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

6. (11) The responsibilities of the Cultural Understanding program frequently conflicted with the regular school program.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

Questionnaire on Teacher Opinion

7.	(12)	The Title III PTA liaison was effective in promoting parental involvement.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
8.	(13)	Participation in the teacher interchanges, prior to buddy exchanges and project events, increased teacher effectiveness in promoting cultural understanding among children.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
9.	(14)	The positive experiences of project children have only short term value.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
10.	(15)	The project has contributed to the development of more positive relationships among children in their own classes.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
11.	(16)	Participation in the Cultural Understanding program contributed to the improvement of the self-concept of minority pupils.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
12.	(17)	The Title III Cultural Understanding project is a dispensable part of the total elementary school curriculum.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5
13.	(18)	Inservice meetings are the most appropriate method for providing information to participating teachers concerning project activities.	Definitely agree ( )-1 Inclined to agree ( )-2 No opinion ( )-3 Inclined to disagree( )-4 Definitely disagree ( )-5

Questionnaire on Teacher Opinion

14. (19) The relationships of participating teachers from different elementary schools was enhanced by involvement in the project.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

15. (20) Positive social relationships were developed between buddies during the bus rides to and from cultural agencies.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

16. (21) The dramatic presentations (Loretto Heights, Denver City Auditorium, and Manual High School) are effective vehicles for establishing positive buddy relationships.

Definitely agree ( )-1
Inclined to agree ( )-2
No opinion ( )-3
Inclined to disagree ( )-4
Definitely disagree ( )-5

17. (22) What do you feel is the most effective component of the Cultural Understanding program?

18. (23) What do you feel is the least effective component of the Cultural Understanding program?

19. (24) What suggestions do you have for program modification?

20. (25) What suggestions can you offer concerning the administration of the program?

21. (26) Additional comments:

NOTE: If additional space is required for comment, use the back of the paper.

"LIVING ARTS PROGRAM"
STUDENT CHECK LIST

Student's Code________

____

PLEASE PRINT

Student's Name______________________ Age_____ Sex_________

School__________________________________ Grade___________

Student's Home Address__________________ Phone_____________

Parent's or Guardian's Name_______________________________

Parent's or Guardian's Address______________ Phone_________

INSTRUCTIONS: Below is a list of activities boys and girls sometimes do on their own. Indicate which ones you have done by checking the blank at the left. Include only the things you have done on your own, not the things you have been assigned or made to do.

☐ 1. Wrote a poem
☐ 2. Wrote a story
☐ 3. Wrote a play
☐ 4. Kept a collection of my writings
☐ 5. Wrote a song or jingle
☐ 6. Produced a puppet show
☐ 7. Kept a diary for at least a month
☐ 8. Played word games with other boys and girls
☐ 9. Used ROGET'S THESAURUS or some other book in addition to a dictionary
☐ 10. Recorded on a tape recorder an oral reading, dialogue, story, discussion, or the like
☐ 11. Found errors in fact or grammar in newspaper or other printed matter
☐ 12. Acted in a play or skit
☐ 13. Directed or organized a play or skit
☐ 14. Made up and sang a song
☐ 15. Made up a musical composition for some instrument
☐ 16. Made up a new game and taught it to someone else
☐ 17. Pantomimed some story
☐ 18. Acted out a story with others
☐ 19. Wrote a letter to a member of family or a friend away from home
☐ 20. Made up an original dance
☐ 21. Played charades
☐ 22. Visited a zoo
☐ 23. Explored a cave
☐ 24. Read a science magazine
☐ 25. Read a science book
☐ 26. Mixed colors
☐ 27. Made a fire cracker
☐ 28. Printed photographs
☐ 29. Grew crystals
☐ 30. Made a leaf collection
☐ 31. Made a wildflower collection

( ) 32. Made an electric motor
( ) 33. Made a musical instrument
( ) 34. Planned an experiment
( ) 35. Dissected an animal
( ) 36. Grafted a plant or rooted one from a cutting
( ) 37. Distilled water
( ) 38. Used a magnifying glass
( ) 39. Made ink
( ) 40. Made leaf prints
( ) 41. Started a fire with a lens
( ) 42. Used a magnet
( ) 43. Raised rats, mice, rabbits, or guinea pigs
( ) 44. Collected insects
( ) 45. Collected rocks
( ) 46. Kept a daily record of weather
( ) 47. Been a bird watcher
( ) 48. Kept a science notebook
( ) 49. Kept a science scrapbook
( ) 50. Attended a science fair or display
( ) 51. Used a chemistry set
( ) 52. Produced static electricity
( ) 53. Constructed a model airplane
( ) 54. Designed a model airplane
( ) 55. Counted annual rings on a log
( ) 56. Made a stamp collection
( ) 57. Made a collection of post marks
( ) 58. Organized or helped to organize a club
( ) 59. Served as officer in a club organized by boys and/or girls

( ) 60. Figured out a way of improving a game we play at school or home
( ) 61. Figured out a way of improving the way we do something at home
( ) 62. Figured out a way of improving the way we do something at school
( ) 63. Figured out a way of improving the way we do something in a club, Scouts, etc.
( ) 64. Solved a problem about getting along with my parents
( ) 65. Solved a problem about getting along with other boys and girls
( ) 66. Helped act out some historical event
( ) 67. Found out about the history of my city or community
( ) 68. Found out about the way some government agency (post office, county, etc.) operates
( ) 69. Wrote a letter to someone in another country
( ) 70. Wrote a letter to someone in another state
( ) 71. Made a map of my community
( ) 72. Made my own decision about the use of money
( ) 73. Asked questions about the way some business operates
( ) 74. Made a poster for some club, school or other event
( ) 75. Organized or helped organize paper drive, rummage sale, etc.

( ) 76. Sketched a landscape with pencil and/or charcoal
( ) 77. Designed stage settings for a play or skit
( ) 78. Developed a design for jewelry
( ) 79. Developed a design for cloth
( ) 80. Illustrated a story of my own or one in a book
( ) 81. Took color photography
( ) 82. Took black and white photographs
( ) 83. Made an illustrated map of a local community
( ) 84. Made plaster molds with which clay objects can be cast
( ) 85. Drew cartoons
( ) 86. Designed greeting card for some holiday or event
( ) 87. Made linoleum cuts
( ) 88. Made block prints in color
( ) 89. Made a watercolor painting of a familiar scene
( ) 90. Made an oilcolor painting of some type
( ) 91. Made animal figures in the paper sculpture technique or paper mache
( ) 92. Made a toy for a child
( ) 93. Built a scale model of a park, playground, farm, etc.
( ) 94. Made a wood carving
( ) 95. Made a soap carving
( ) 96. Made a basket for ornamental purpose
( ) 97. Drew up plans for an invention, apparatus, etc.
( ) 98. Constructed a mold for an invention, apparatus, etc.
( ) 99. Made up recipe for some kind of food dish (meat, salad, dessert)

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TITLE III ESEA

LIVING ARTS PROGRAM
Dayton, Ohio

"LIVING ARTS PROGRAM"
STUDENT SURVEY

Name________________________________ Age____________

Grade______________ School______________________________

Have you *visited* any of these places?

	Yes	No
1. The Dayton Art Institute	___	___
2. Public Library	___	___
3. Museum of Natural History	___	___
4. Air Force Museum (WPAFB)	___	___
5. Wright Brothers Memorial	___	___
6. A television studio	___	___
7. A radio station	___	___
8. Paul Lawrence Dunbar House	___	___
9. Carillon Park	___	___
10. Aullwood Audubon Center	___	___
11. Aullwood Children's Center	___	___
12. National Cash Register Company	___	___
13. McCall Corporation	___	___
14. Merchandise Display	___	___
15. Glen Helen	___	___
16. Art Gallery	___	___
17. Fair (a county or state fair)	___	___
18. Airport	___	___
19. Dog Cemetery	___	___
20. College or university	___	___

Have you *attended* any of these performances?

1. Dayton Philharmonic Orchestra	___	___
2. Junior Philharmonic Training Orchestra	___	___
3. Children's Concerts - Memorial Hall	___	___
4. Dayton Opera Association	___	___
5. Dayton Community Theater	___	___
6. Trotwood Circle Theater	___	___
7. K-O Theater	___	___
8. Dayton Community Children's Theater	___	___
9. All-City Orchestra	___	___
10. All-City Band	___	___
11. NCR Band	___	___
12. Summer Municipal Band	___	___
13. Montgomery County Recreation Band	___	___
14. Daytona Chorale	___	___

	Yes	No
15. Dayton Civic Ballet	___	___
16. A dance school recital	___	___
17. Antioch Amphitheatre	___	___
18. Rotary Boys' Choir	___	___
19. Cameo Series	___	___
20. Vanguard Series	___	___
21. Kenley Players	___	___
22. Dayton Art Institute Tour	___	___
23. High School Arts Program	___	___
24. Elementary School Arts Program	___	___
25. City Recreation Show Wagon	___	___
26. County Recreation Show Wagon	___	___
27. Other________________	___	___
28. ____________________	___	___
29. ____________________	___	___
30. ____________________	___	___

Have you participated in any of these activities?

1. Dayton Philharmonic Orchestra	___	___
2. Junior Philharmonic Training Orchestra	___	___
3. All-City Orchestra	___	___
4. All-City Band	___	___
5. Montgomery County Band	___	___
6. NCR Band	___	___
7. School Band	___	___
8. School Orchestra	___	___
9. School Choir	___	___
10. Rotary Boys' Choir	___	___
11. Church junior, youth, or senior choir	___	___
12. Dayton Children's Theater	___	___
13. Dramatic presentation	___	___
14. Dayton Civic Ballet	___	___
15. Dance school recital	___	___
16. Instrumental music recital	___	___
17. Television "Rising Generation"	___	___
18. Vocal music recital	___	___
19. Art exhibit	___	___
20. School of the Dayton Art Institute	___	___
21. Combo	___	___
22. Organized and presented a play	___	___
23. Worked on a newspaper (church, school, etc.)	___	___
24. Talked with an artist, writer, musician, actor, or dancer	___	___
25. Jazz or folk singing group	___	___
26. Salvation Army Band	___	___
27. Produced a puppet show	___	___

	Yes	No
28. Speech contest	___	___
29. Spelling bee	___	___
30. Storytelling	___	___
31. Other______________	___	___
32. ___________________	___	___
33. ___________________	___	___
34. ___________________	___	___
35. ___________________	___	___

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TITLE III ESEA

LIVING ARTS PROGRAM
Dayton, Ohio

STUDENT RATING SCALE

Student's Code________

Date_________

Student's Score_______

PLEASE PRINT

Student's Name__________________________ Age_______ Sex______

School____________________________________ Grade__________

Student's Home Address______________________ Phone__________

Parent's or Guardian's Name_____________________________

Parent's or Guardian's Address_______________ Phone________

Rater's Name & Teaching Field___________________________

INSTRUCTIONS: Please rate the student on the following seven point rating scale. The two sides of the scales represent opposite ends of a continuum. Circle the number that best describes the student in terms of each scale. Do not be afraid to use the extreme ends of the scales in your ratings. Seven is the highest rating a student can receive, one is the lowest.

1. Mentally Active many ideas, much class participation, self-starter	7 6 5 4 3 2 1	Mentally Passive few ideas, very limited class participation, not a self-starter
2. Afraid to Risk Self over-cautious, fearful, timorous	1 2 3 4 5 6 7	Unafraid to Risk Self dauntless, daring
3. Unresponsive dull, phlegmatic, lethargic	1 2 3 4 5 6 7	Responsive keen, alert, aware, outgoing
4. Distinctive unique, individual	7 6 5 4 3 2 1	Mediocre ordinary, run of the mill
5. Restrained non-expressive, unable to communicate	1 2 3 4 5 6 7	Expressive communicative, talkative
6. Apathetic indifference, lackadaisical	1 2 3 4 5 6 7	Enthusiastic spirited, zealous

7.	Imaginative original, ability to discover, envision, inventive	7 6 5 4 3 2 1	Unimaginative commonplace, not original, not inventive
8.	Curious questioning, inquisitive	7 6 5 4 3 2 1	Unquestioning indifferent, uninterested
9.	Unresourceful inability to find uses for whatever is available in one's own environment	1 2 3 4 5 6 7	Resourceful ability to find uses for whatever is available in one's own environment
10.	Sensitive to Ideas perceptive, tolerant willing to suspend judgment	7 6 5 4 3 2 1	Insensitive to Ideas not perceptive, intolerant, narrow-minded
11.	Utilitarian pragmatic, does his work, practical	1 2 3 4 5 6 7	Aesthetic artistic, more emphasis on feeling than thinking
12.	Gives Up Easily no stick-to-itiveness, quitter	1 2 3 4 5 6 7	Perseverance determination, drive, dedication or devotion to a task
13.	Independence of Judgment questioning, challenging, dissents, makes up his own mind	7 6 5 4 3 2 1	Conforms accepts authority without question, gives in
14.	Flexible adventurous, versatile, ability to reject or accept judgment	7 6 5 4 3 2 1	Rigid not flexible, exact
15.	Unconventional non-conformity, wild ideas, unbridled	1 2 3 4 5 6 7	Conventional conforms, follows rules and instructions

16.	**Productive** produces, accomplishes, gets things done	7 6 5 4 3 2 1	**Ineffective** non-productive, disorganized doesn't do much
17.	**Ingenious** clever, inventive, shrewd	7 6 5 4 3 2 1	**Floundering** inept, muddles along, plodder
18.	**Unsure** insecure, doubting, vacillating	1 2 3 4 5 6 7	**Confident** self-assured, self-reliant, secure
19.	**Realistic Goals** purposeful activity, goal oriented	7 6 5 4 3 2 1	**Wishful Thinking** day dreaming, nebulous, meandering
20.	**Humorous** sense of humor	7 6 5 4 3 2 1	**Prosaic** no sense of humor
21.	**Well adjusted** conforms to behavioral norms of his group, willing to accept judgment of authorities, obedient, courteous, prompt in doing work, neat and orderly, reserved, popular, well liked by peers	1 2 3 4 5 6 7	**Courageous in conviction** independent in thinking and judgment, absorbed and preoccupied with tasks intuitive, persistent, unwilling to accept things on say-so, willing to take risks, not willing to accept judgments of authorities
22.	**Creative**	7 6 5 4 3 2 1	**Non-Creative**

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Dayton, Ohio